

# VIDEO AGE

i n t e r n a t i o n a l

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**Promax**  
**Licensing Show**  
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**Guide**

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## L.A. Screenings: Present Uncertain, Future Unsure

**T**his year, the U.S. TV network upfronts — the New York events that precede the U.S. studios' Screenings in Los Angeles — began on Monday, May 12 in the midst of a rainstorm. Whether it's a sign of things to come remains to be seen.

The fact is, though, that this year's upfronts and L.A. Screenings are vastly different from previous years in that they're leaner and more sober than usual. Most of the networks in New York and all of the studios in Los Angeles eliminated their traditional parties. Amazingly, the number of buyers who made the trek out to L.A. remained the same, about 1,200 — although some of them cut

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*Caracol's Angelica Guerra, Pedro Davila, Monica Ramon and Lisette Osorio with the star of Complices, Ruddy Rodriguez, and the star of El Cartel de los Sapas, Manolo Cardona*

## Is There a Future for Program Syndication?

BY BOB JENKINS

**I**s there a future for international program syndication in view of VoD and other digital marvels? That might seem like a peculiar question, but it is not as outlandish as it might first appear.

Increasingly, major content producers are vertically integrating by owning their own channels and video-on-demand sites. In a few years the world will have gone completely digital, and this will, to a much greater extent than is currently the case, bring equality between channels. When this happens, the question bound to be asked

is: Why am I selling my content to a rival? Or, why do I need a middleman, when I can reach viewers directly?

And if content producers find they have a smaller appetite for selling, there is

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## What Stops Formats From Being Made: Money, Tech

**F**ormats, it seems are everywhere. But are there some that cannot be done? And have there been any great ideas that were too difficult or just too much before their time?

If it is true that money makes the world go round, then, for quite some time now, formats have been the engine driving almost every broadcaster's schedule on

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## Telenovelas Continue Reign at DISCOP

BY ERIN SOMERS

**T**he enduring popularity of telenovelas in Central and Eastern Europe will ensure that Latin soaps will again be a hot commodity at this year's DISCOP market, which has added the "East" moniker, considering that the DISCOP brand has now expanded into Africa with a market set for 2009.

The DISCOP East market, which caters to the Eastern European region, will take place June 18-20 at Budapest's Sofitel, which lies on the Pest side of the city. In its 15th year, DISCOP continues to develop as television takes Central and Eastern Europe by storm. Dubbed an "emerging market" because there is still a big divide between what is spent per capita on TV advertising in the region and what is spent in more economically developed countries, Central and Eastern Europe's greatest advantage, is its room for growth. This year, organizers and exhibitors alike were upbeat about what the expanding conference has to offer, and the lengthening roster of participating companies.

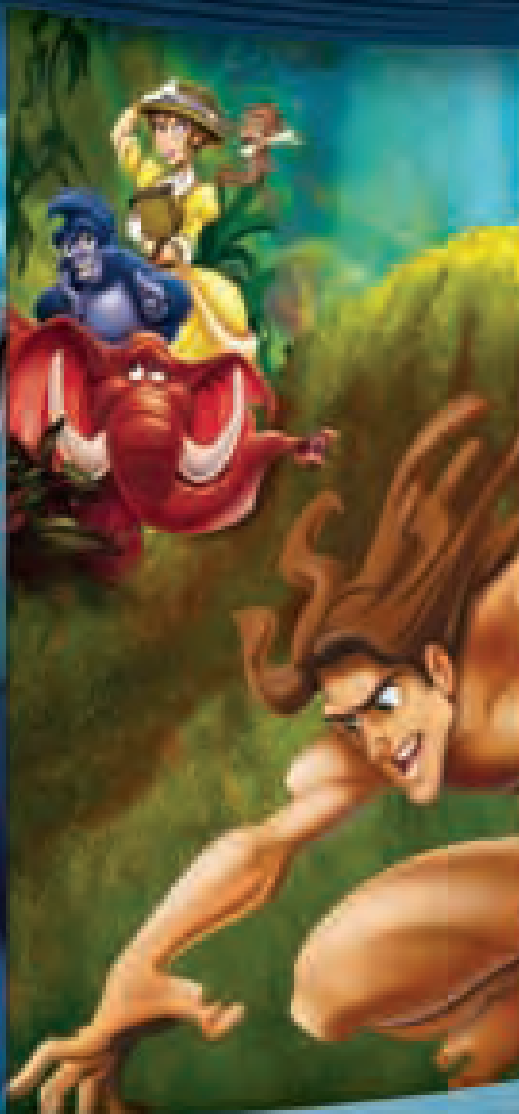
Market organizer Patrick Jucaud is confident that the 2008 convention will

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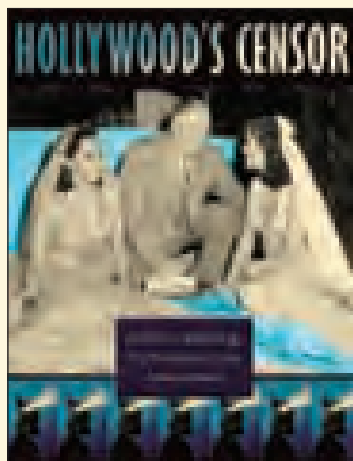
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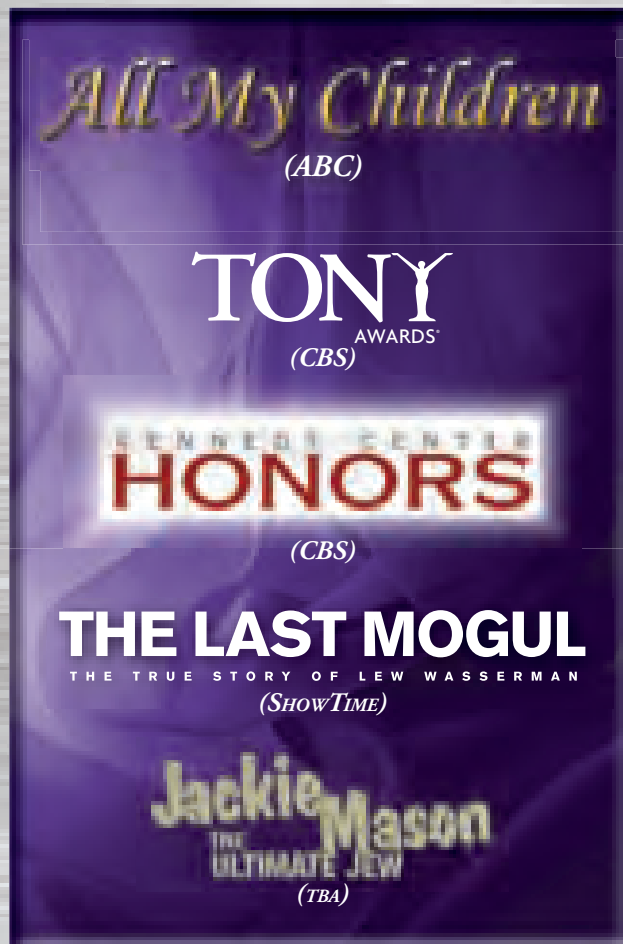
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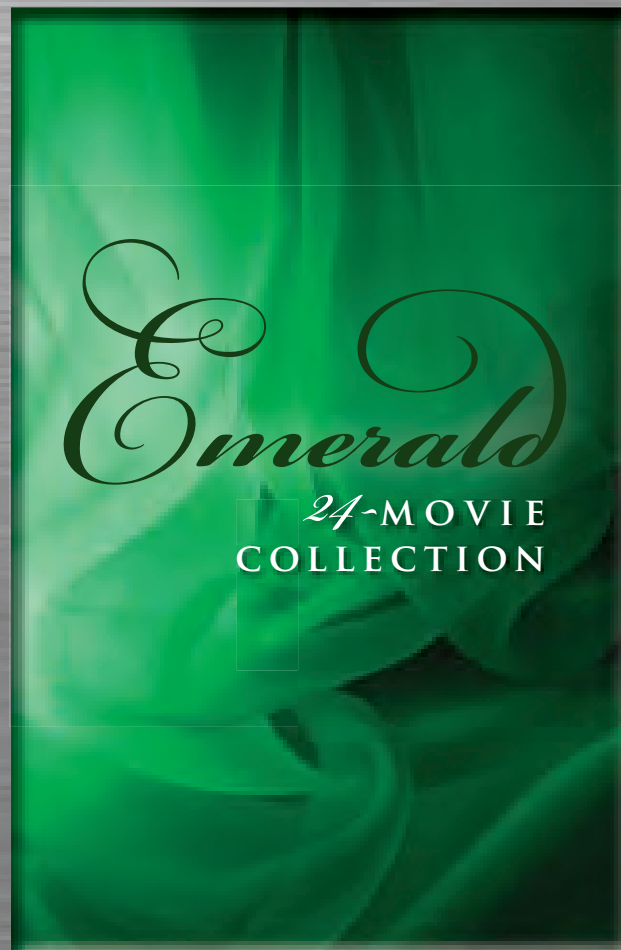
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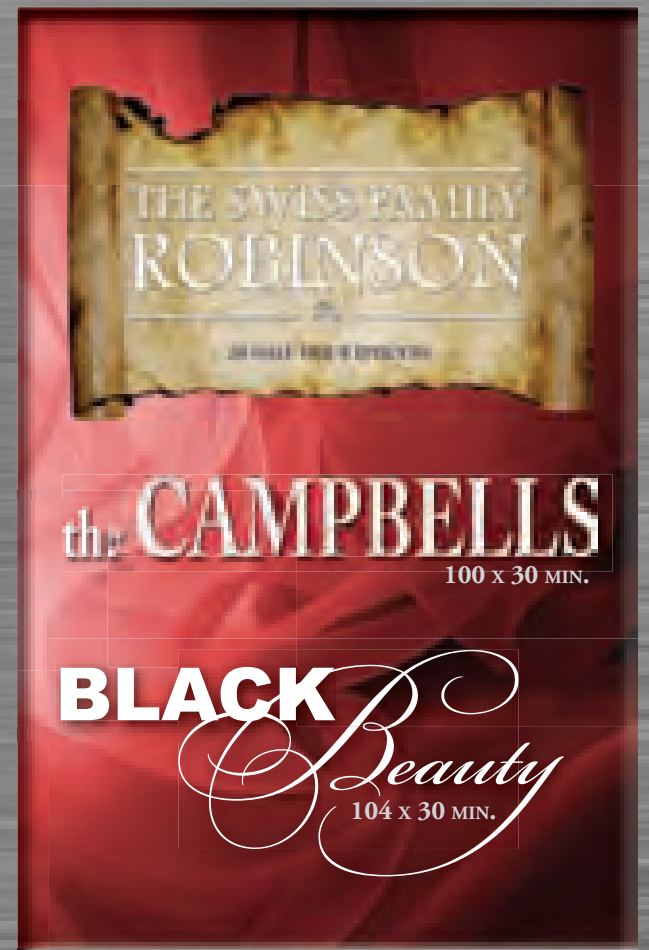
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## Canada Airs TV Fees To PM Ear

**A** fight between Canada's cable industry and two of its national TV networks has landed at the country's Prime Minister's office, with both sides pleading their cases directly to Stephen Harper.

Canadian TV networks CTV and Global want to start charging cable and satellite carriers for their signals — a

plan that could be worth C\$295 million to the broadcast industry. But the nets are facing opposition from distributors, who have said they would add the fees to consumers' bills.

Instead of waiting for the federal broadcast regulator, the Canadian Radio-television and Telecommunications Commission (CRTC), to rule, the two sides decided to go the unconventional route and write letters to Harper.

Calgary-based cable operator Shaw Communications Inc. wrote to the

Prime Minister in April, criticizing the nets. CTV responded with a letter of its own in which it said that networks are sick of giving their feeds to distributors for free since the distribs make large profits from the service. In response to that, the cable and satellite companies argued that they give the broadcasters access to millions of homes, thereby boosting their ad revenue.

Worried that government officials would intervene before the CRTC could adequately assess the merits of the dispute, CTV said it felt "compelled to correct several fallacies" in Shaw's letter.

"I encourage you and your government to let the process continue and allow the CRTC to complete its review," wrote Paul Sparkes, vice president of CTV globemedia Inc.

CTV and Global have proposed a monthly fee of 50 cents per cable and satellite subscriber. Should the fees be approved, the cable and satellite

companies have made it clear that they intend to pass them on to consumers, rather than pay the fee themselves. Of the C\$295 million that has been proposed, CTV and Global would get about C\$150 million. The networks have said that they plan to spend the money on local programming across the country.

## CNN Sued For Criticizing China

**T**ime Warner Inc.'s CNN and one of its commentators, Jack Cafferty, have been sued for \$1.3 billion by a Chinese citizen and a U.S. citizen who claim they were defamed by remarks that the TV net said were aimed at China's government.

The lawsuit — which asks for "\$1 for every Chinese national CNN and Cafferty offended" — follows comments made by Cafferty on April 9 when he said that Chinese exports were "junk" and referred to the Chinese as both "goons" and "thugs." China's foreign ministry immediately spoke out, saying the comments "slander" the Chinese people.

Plaintiffs Li Lan Li, a retired Beijing elementary school teacher, and Lydia Leung, a Flushing, New York beautician, called the statements "defamatory, malicious, slanderous and libelous," and have asked for damages on behalf of all Chinese.

On April 16, CNN apologized for the comments, saying: "Jack was offering his strongly held opinion of the Chinese government, not the Chinese people. CNN would like to clarify that it was not Mr. Cafferty's, nor CNN's, intent to cause offense to the Chinese people, and would apologize to anyone who has interpreted the comments in this way."

## Power PR Firm Launches Web TV

**U**p-and-coming media talents now have a chance to win major contracts, thanks to Edelman Studios, a new program created by powerful New York-based public relations firm, Edelman. On April 28, the company launched a branch that connects talented amateur content creators with big-name companies looking for innovative advertising ideas.

The program operates by gathering and developing Web content with commercial potential, including Web series, short films and viral videos. Hopefuls from this pool will have a chance to compete for professional contracts. Edelman Studios has signed an impressive client roster, including such heavy hitters as Burger King Corp, Butterball, Expedia and Kraft's Philadelphia Cream Cheese. The companies involved are looking to come up with novel ways to reach their customers.

Content submissions can be from any medium from video to mobile, and those selected will team up with members of Edelman's entertainment arm to complete assignments.

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## Sarkozy-ing French TV

In January, French president Nicolas Sarkozy announced plans for what some are now calling a “French BBC” by banning advertising on public television. In fact, last summer, Sarkozy’s advisor even visited the U.K. to study the BBC.

Media tycoons, including Martin Bouygues, owner of TF1, France’s

biggest private broadcaster, stand to gain should advertising be banned from state-owned television.

The four public channels in France are financed by a mix of license fees and commercial revenues. License fees have been kept at 116 euros since 2002, and Sarkozy has made it clear that he doesn’t intend to raise them. Replacing the ad revenue and paying for programming to fill empty spots in the line-up will cost approximately one billion euros.

The deficit will be made up by new taxes. Commercial broadcasters will be taxed on the surplus revenue that they stand to generate. Taxes on broadcasters will be complemented by a tax of around one percent on ISPs and mobile providers.

But with the clock ticking towards the implementation date, which Sarkozy indicated as January 2009, there is uncertainty as to how any of this will actually be achieved.

## German B’caster Loses Revenue

Germany’s largest private broadcaster, ProSiebenSat.1 Media AG, which runs the Sat 1 and Pro7 channels, reported the biggest decline in revenue in company history. In the first quarter of 2008, the value of the company’s stock plummeted 28 percent to 9.75 euros and earnings dropped 25 percent.

Analysts have attributed the fall to fines incurred in October 2007. The company was penalized by Germany’s national cartel office for offering rebates to advertisers to boost sales, which harmed smaller competitors. The fines amounted to 120 million euros (U.S.\$188 million).

Additionally, ProSiebenSat.1 recently acquired SBS Broadcasting, a company with TV and radio stations all over

Scandinavia and the Benelux countries. The takeover was costly, and reduced the firm’s profits by half.

As a result of the loss, Peter Christmann, head of Sales and Marketing, resigned. The company plans to cut costs by 70 million euros over the course of this year to compensate for declining profits.

## Singapore TV Fined For Gay Show

In April, Singapore’s Media Corp TV Channel 5 was fined for airing a show that featured a gay couple and their baby in a way that “promotes a gay lifestyle,” according to the city-state’s media regulator.

The Media Development Authority (MDA) fined the channel 15,000 Singapore dollars (U.S.\$10,950) after the station aired an episode of home décor series *Find and Design* that featured a gay couple that wanted to turn their game room into a new nursery for their adopted child. The MDA said that the episode included scenes of the couple and their baby, as well as the host’s acknowledgement of them as a family “in a way that normalizes their gay lifestyle and unconventional family setup.”

The episode violated rules of free-to-air programming which bans content seen to be promoting, justifying or glamorizing the gay lifestyle, according to the MDA.

Earlier this year, the MDA fined StarHub Cable Vision, a local cable TV operator, 10,000 Singapore dollars (U.S.\$7,300) for airing a commercial depicting two lesbians kissing. Under Singapore law, gay sex is “an act of gross indecency” and is punishable by a maximum of two years in prison.

## Spike Lee, Nokia In Mobile Movie

Nokia is teaming up with U.S. director Spike Lee to create a short film made up of videos shot on mobile phones. The film will be a collage of three five-minute videos, all pertaining to the theme “humanity.” Lee, who recently directed *Inside Man* and *When the Levees Broke*, joined the project because he was interested in collaborating with the public and experimenting with an alternate medium that might take off in the next few years.

For Finland-based cell-phone manufacturer Nokia, the project is an attempt to re-brand itself as an entertainment-friendly company, much like Apple has done with the iPod and iPhone. However, the firm has denied that its partnership with Lee is solely a marketing gimmick. According to Nokia executives, the project will also serve to show the possibilities of mobile phones in producing entertainment.

Critics of Nokia’s mission have pointed out that it is doubtful that films shot on phones will become a genre of their own. At press time, the company had not found a carrier willing to distribute the film to viewers on mobile phones.

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## L.A. Welcome U.K.'s Colonialists

**T**inseltown honored its British population during the last week of April, with its annual Brit Week celebration. For the second year in a row, the festival paid tribute to the contributions of Hollywood transplants from the U.K. Sponsored mainly by U.K.-based Virgin Megastores, the event featured screenings of a variety of films

showcasing the immense influence of Britain on American cinema. Anglophiles got their fill of British-directed classics at the Los Angeles County Museum of Art, the Egyptian Theater and the Aero Theater, where, among other films, *Lawrence of Arabia*, *City Lights* and *The Man Who Wasn't There*, were shown.

Other festivities included a British comedy festival, a celebrity soccer match hosted by David Beckham's Galaxy soccer team, and an appearance by rock group Duran Duran. Special "U.K. maps" highlighting Hollywood's British enclaves and U.K.-owned shops were distributed to tourists.

The event organizers hoped the festival served as a reminder of the importance of British creatives in the American entertainment industry. British producers and directors have an impressive history in American TV, with recent credits spanning such hits as *Survivor*, *The Apprentice*, *Dancing With the Stars* and *American Idol*.

## Regulators to Bow to Murdoch?

**A**s he nears the completion of a deal to acquire *Newsday* from the Tribune Company, Rupert Murdoch seems poised to pose the first challenge to the U.S. Federal Communications Commission's (FCC) recently adopted media ownership rule.

Even before the *Newsday* deal, Murdoch had been in the process of seeking waivers that would allow him to continue to control two newspapers (*The New York Post* and *The Wall Street Journal*) and two TV stations (WNYW and WWOR) in New York. While those requests are still pending at the FCC, the *Newsday* deal would mean that Murdoch would now have to apply for a waiver to own two stations and three papers — all in the same market.

The new rule, which was passed in

December of last year, allows a firm to own just one paper and one TV station in the same city in the top 20 markets so long as there are at least eight other independent sources of news and the station is not in the top four. The stations currently under Murdoch's thumb are the fourth- and sixth-largest in New York.

The new deal comes to light at the same time that Congress is taking up a measure that could restore the old ownership rule, which barred companies from owning both a newspaper and a TV station in the same city — unless granted a waiver from the FCC.

Under the old rule, Murdoch managed to control two local TV stations through one permanent and one temporary waiver. The renewal of both stations' licenses has been under review since 2006 and has oft been challenged by groups who oppose the consolidation of media.

Murdoch's News Corp has already joined a host of broadcasters and newspaper companies in a lawsuit that challenges the ownership restrictions as a violation of their First Amendment rights.

Industry lobbyists have said that Murdoch would most likely say that his ownership of multiple papers and TV stations would pose no problem in New York since it's the most diverse media market in the world. But critics say that should News Corp be permitted to control two stations and three newspapers in the same market, it would render the rule meaningless.

## Letters to the Editor

I enjoyed your article "Arrested Development" at MIP-TV. Excellent reading!

**Andrew Berman**

*TMS Entertainment, Encino, CA*

I've been hoping to run into something similar to your magazine for years; detailed and professionally written and focusing on the business of film. I don't get that in *Video Business*. I feel like I'm reading press releases, which I sort of am. I love the video market and have written about it a bit in the past. I'm currently writing a book on the direct-to-video industry during the video age, and I'm sure those back issues you have up are going to be a huge help.

**Greg Conley**

*YourVideoStoreShelf.com,  
Medford, N.J.*

## Famous Quotes

*"The only place where success comes before work is in a dictionary."*

**Vidal Sassoon**

*"TV has brought murder back into the home where it belongs."*

**Alfred Hitchcock**

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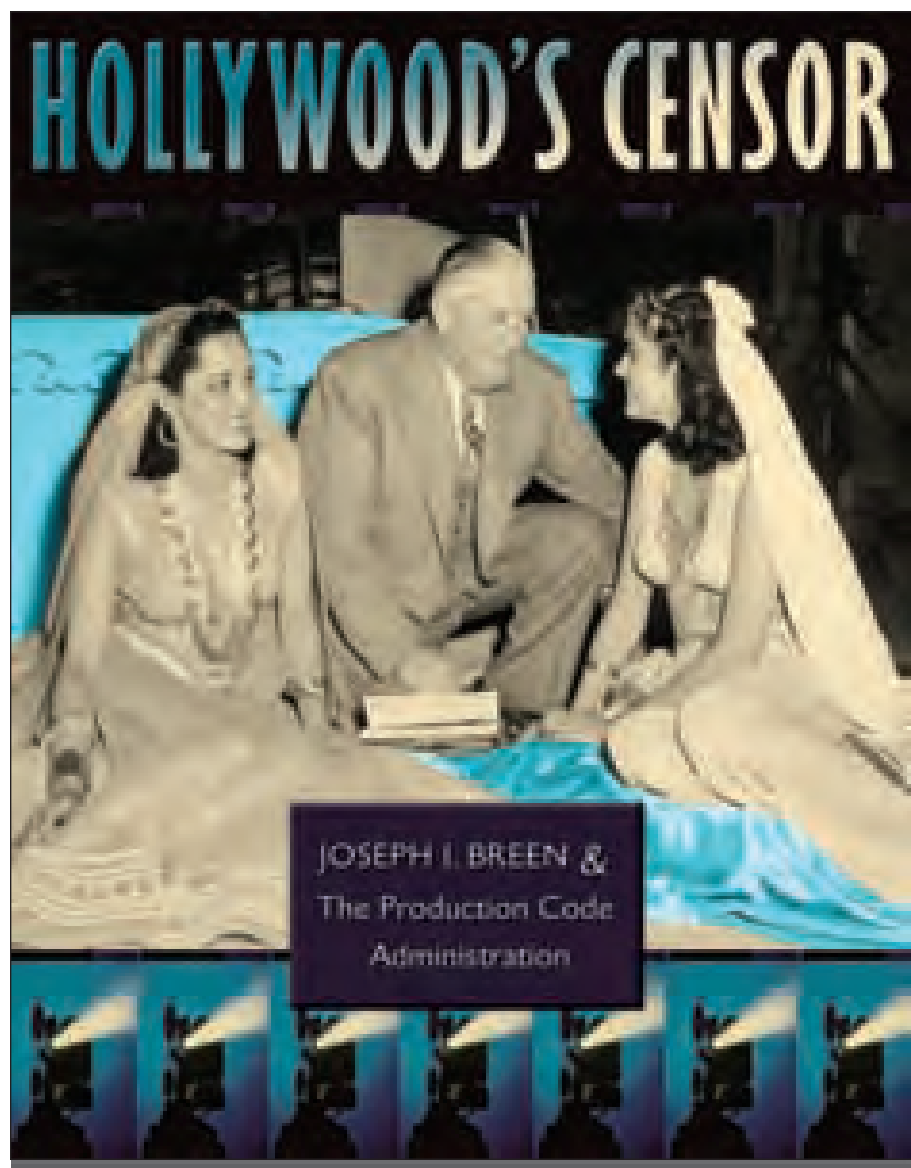
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## Hollywood Drama Behind The 1930s Production Code

**T**oday, the Production Code that policed morality in motion pictures from 1930 to 1968 looks like plain old censorship. By modern standards, the rules governing suggestive content, controversial subject matter and vulgar language in American cinema appear stuffy and prudish, not to mention unconstitutional. Will H. Hays, the head of the Motion Picture Producers and Distributors of America (MPPDA) — the precursor to the current Motion Picture Association of America — during Hollywood's golden age, has long taken the rap as the villain behind the code. But outside of film history buffs and those who have researched industry arcana, few realize that Hays was actually just a figurehead, more concerned with New Deal era politics than the minutiae of big screen regulation.

In *Hollywood's Censor* (2007, Columbia University Press, 427 pages, U.S. \$29.50), author Thomas Doherty debunks the popular misconception that Hays was Tinseltown's watchdog, revealing that the real man behind the curtain was irrepressible Irish-American Joseph I. Breen. Although he is all but forgotten to history, Breen exercised vast control over the motion picture industry, with an influence in standardizing world thinking that was likened to "Mussolini, Hitler, or Stalin" by *Liberty* magazine, a trade rag of the day. For better or worse, it was Breen and his staunchly conservative tastes that scrubbed the silver screen of sex and blasphemy.

The Production Code was instituted for a variety of reasons. By the early 30s, talkies had revolutionized the industry and were pushing the boundaries of what was deemed acceptable in the media. Doherty, who often takes the side of the censors, describes the period of relative screen freedom preceding the Code as a time when "trigger-happy gangsters, wisecracking dames, and subversive rebels, male and female, ran wild through the lawless territory of American cinema." Sound had opened the floodgates to the possibilities of spoken vulgarities and a whole new level of innuendo. Women's Societies and Temperance Unions, as well as Catholic and Protestant organizations were scandalized by the new raciness of the movies, and they weren't afraid to lead boycotts. Censor boards in religious



enclaves like Catholic-heavy Chicago and Baptist-laden Atlanta were having a field day banning movies.

With box office numbers at a low, the entertainment industry was discovering that it was not immune to the Depression. By the time Breen arrived in Los Angeles in 1934, the religious zealots, Hollywood producers and the Roosevelt administration were all, for once, in agreement: the system needed a major overhaul.

Will Hays, a former post-master general under the Harding administration, had attempted to institute a method of industry self-regulation in 1930 through the MPPDA, but his attempts were impotent, due to a lack of government backing and industry clout. It wasn't until the government interceded in an attempt to revive dwindling audiences, that the Production Code Administration (PCA) was created.

Breen, a former journalist, public relations man and bureaucrat, had made a name for himself as one of Chicago's prominent Catholics. During the 20s and 30s, Chicago was, paradoxically, a gangster haven and Catholic hub. Due to its booming population, the city's censorship board actually wielded a good deal of power over Hollywood. If a film was banned in Chicago, chances were it would not be a box office hit. Being a squeaky-clean Chicago bigwig with an understanding of PR and the way the film industry operated, Breen was the ideal man to head the PCA.

When Breen took the helm at the PCA, Hollywood got the renovation conservatives were looking for. Breen and his staff "vetted storylines, blue-penciled dialogue, and exercised final cut over hundreds of motion pictures a year." The PCA had government backing, and those who did not comply

with the agency's "suggestions" were fined \$25,000, the equivalent of approximately \$300,00 in today's money.

Breen's censorship was ruled by four key principles: the sacredness of the bonds of matrimony, the suppression of "things of the flesh," the veneration of women, and the respect for authority. The PCA staff considered these standards to be sacrosanct, and the code was constructed to enforce them as strictly as possible.

The most amusing portions of the book outline some of the code's more ridiculous regulations. In addition to the obvious rules governing sex and profanity, all foreign words had to be translated into English, babies in diapers were classified as "bathroom humor" and forbidden, and even showing a cow being milked was deemed too provocative for impressionable audiences.

Needless to say, Breen was a thorn in the side of the lion's share of Hollywood writers, directors, and producers. Getting script approval from the PCA was an arduous process that often spanned many months. One anecdote recalls legendary director Alfred Hitchcock's first run-in with Breen, during the pre-production of the film *Rebecca*. Any movie involving a murder was always judged a "tough nut to crack" by the agency, and commanded extra attention. Thus, the approval process of *Rebecca* limped along at an infuriating snail's pace. When asked to comment on his battle with the censors, a jovial Hitch responded, "Breen wants *Rebecca* to die of cancer, and I want her to be shot with a gun."

Hitchcock's attitude was not the norm, however. Filmmakers chafed under Breen's regulatory hand. Yet despite grumbling from producers, the Production Code did give the box office a much-needed jolt. Churchgoers returned to the movies and stern Chicago opened its movie house doors to anything with its golden boy's stamp of approval.

Doherty catalogues the upside of the Production Code with enthusiasm. It saved films from the over-critical eye of local censors and boosted ticket sales. Additionally, the Code provided filmmakers with a set of regulations under which they could better hone their art. The Code called for an increased subtlety in screenwriting that is all but unheard of today. Gone is the subversive sexual tension that lies just below the scrubbed surface of a Code-approved Billy Wilder or Frank Capra film. The sheer inventiveness of the films that were forced to disguise sexuality, bawdy humor and violence appears masterful alongside today's outright scatological box office hits.

Still, Doherty's insistence that the PCA was an ingenious system of "self-regulation," rather than censorship, or even propaganda, comes off as suspect. Joseph Breen may have been a good guy who was just doing his job, and Hollywood may have even benefited from the PCA in the short run. But Breen and his ultra-conservative cronies were still responsible for enforcing a system of draconian and old-fashioned regulations that crippled artistic expression in America for decades. **ES** ●



# THE COLOUR OF MONEY



## The Colour Of Money

Original commission for ITV1, UK. A 12 Yard production

# NUEVO FORMATOS



## Fever Pitch

Original commission for ITV1, UK  
ITV Productions



## Relentless

Original commission for Channel 4, UK  
A Zig Zag production



## The Rich List

Original commission for BBC1, UK  
A 12 Yard production

### LA Screenings

Century Suite Room 1102  
Hyatt Regency Century Plaza, Los Angeles  
[www.grnadamedia.com/international](http://www.grnadamedia.com/international)

### Granada International

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International

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**Carlo Sartori, CEO**  
**Piero Badaloni, Channel Director**

## KEY ACQUISITION EXECUTIVES

**ARGENTINA**

**Artear:** Walter Sequeira, Bernardette Del Mas

**Playboy:** Ariel Taboada

**Telefe:** Claudio Villaruel, Bernarda Llorente, Julian Rodriguez Montero

**AUSTRALIA**

**Foxtel:** Stephen Baldwin, Jamie Campbell, Deb Darby, Duane Hatherly, Brian Walsh, Penny Win

**Seven:** Tim Worner, John Stephens, Angus Ross, Zane Bair

**Showtime:** Tony Pollitt, Peter Rose, Glen Kining

**Ten:** David Mott, Beverley McGarvey, Peter Andrews

**TV1:** Justin Arnall, Selena Crowley, Peter Hudson, Danielle Rowland

**AUSTRIA**

**ORF:** Andrea Bogad-Radatz, Alexander Wrabetz, Wolfgang Hoefer, Elisabeth Mayerhoffer, Werner Taibon

**BELGIUM**

**Comedy:** Evert van der Veer, Maurice Hols, Victor Coolman (MTV)

**NBC Uni:** Jon Farrar, Martin Heaton Cooper

**RTBF:** Valerie Lardinois, Emmanuel Tourpe

**RTL-TVI:** Stephane Rosenblatt, Erwin Lapraille, Patrick Vandenbosch, Maria Pia Defourny

**SBS:** Esther van den Brink

**Skynet:** Ingrid De Coninck, Didier Lupfer, Ramzi Malouki

**Telenet:** Piero Cavaliere, Paty Colemont, Anouk Mertens

**VMMMA:** Luc Janssens, Nico Nulens

**VRT:** Hilde Debackere, Jean-Luc Sterckx

**BOLIVIA**

**ATB:** Daniel Cruz, Jose Luis Penaranda, Carlos Villazon

**ECOR:** Ernesto Monasterio, Carlos Novaro, Alberto Wichtendal

**Red Uno:** Jessica Kuljis, Julio Romero

**BRAZIL**

**Bandeirantes:** Goyo Garcia

**Globo TV:** Roberto Buzzoni, Suzy Ubung

**Globosat:** Claudia Macedo, Wilson Cuhna

**NBC Uni:** Paulo Barata, Andre Audler

**Record:** Paulo Calil, Honorilton Costa, Tereza Franco, Rosana Oliveira, Manoel Silva

**Rede TV:** Marcelo Carvalho, Luciana Gimenez, Monica Pimentel

**SBT:** Nelson Akira Sato

**Teleamazonas:** Maria Eulalia Eguiguren, Margarita Davalos

**BRUNEI**

**RTB:** Haji Hamiddon Bin, Haji Ibrahim, Haji Mohd Isa Dzulkifli

**CANADA**

**Corus:** Joanna Webb, Ted Ellis

**CTV:** Ivan Fecan, Susanne Boyce, John Gossling, Ed Robinson, Mike Cosentino, Brian McCluskey, Tracey Pearce

**Global:** Leonard Asper, Errol Da-Re, Kathy Gardner, Andrew Janik, Walter Levitt, Phil Piazza, Arthur Reinstein, Michael Serafini, Christine Shipton, Peter Viner, Barbara Williams, Cathy Young

**Highway:** Adam Ivers, Michael

McLaughlin, Sherry O'Neil

**NTV:** Jesse Stirling, Judith Stirling, Scott Stirling

**Rogers:** Hayden Mindell, Dawn Morden, Leslie Sole, Alain Strati, Tony Viner

**Skibo:** Jim Reid, Paul Sweeney

**Sun TV:** Don Gaudet, Jim Nelles

**Superchannel:** Malcolm Knox, Dandy Perkins

**TeleAstral:** Dominique Bazay, Judith Brosseau, Di-Ann Laurier, Jacques Mathieu, Josee Mignault, Elaine Mourez, Pierre Roy

**TLN:** Aldo DiFelice

**TVA:** Maxine Bissonette, Sylvie Gaudreault, Claire Syril Monteleone, Sylvie Tremblay

**Vision:** Beverley Shenken

**CHILE**

**Chilevision:** Jaime de Aguirre, Pablo Morales, Sebastian Pinera

**Megavision:** Alfredo Escobar, Francisco Henriquez, Baltazar Sanchez

**TVN:** Vicente Sabatini, Eduardo Tironi

**Univ Catholica:** Maea Garcia, Carmen Gloria Lopez, Paulo Ramirez

**VRT:** Ana Maria Nuñez Toledo

**CHINA**

**Shanghai Media:** Chen Lei, Sun Wei, Wang Yan, Jimmy Zhang

**COLOMBIA**

**Caracol:** Camilo Acuna

**City:** Olga Navarro, Lorencita Santamaria

**Provideo:** Luis Stipanovic, Andres Marulanda Botero

**RCN:** Ricardo Cruz, Carolina Angarita

**Recall:** Juan Jorge Jaeckel

**Zebracom:** Amanda Garay Sarasti

**COSTA RICA**

**Teletica:** Rene Picado, Sr., Rene Picado, Jr., Zaida Jimenez, Mario Gonzalez, Luis Castro

**CROATIA**

**Nova:** Nina Mikola, Drazan Mavric, Zranka Jankoev

**RTL:** Christoph Mainusch, Eckard Stressig

**CYPRUS**

**Lumiere:** George Xinaris

**CZECH REPUBLIC**

**Czech TV:** Alena Blahosova-Polednakova, Michael Malek

**Prima:** Hannes Nothegger

**DENMARK**

**DR:** Steen Salomonsen, Kaare Schmidt

**SBS:** Tina Moreton

**TV2:** Anette Romer, Feline Munck

**TV3:** Peter Slot

**DOMINICAN REPUBLIC**

**Colmed:** Nicolas Rodriguez, Jordan Rodriguez, Michael Rodriguez

**ECUADOR**

**Gamavision:** Iti Donoso, Nicolas Vega

**EL SALVADOR**

**Canal 2:** Juan Carlos Eserski, Salvador Gadala

**Canal 12:** Raimundo Alonso, Pedro Cabanas

**ESTONIA**

**Kanal 2:** Olle Mirne

**FINLAND**

**Ch 4:** Pirjo Airaksinen, Tiina Karo,

Karoliina Kytömaa, Elina Penttinen

**MTV3:** Jani Hartikainen, Marko Karvo, Liisa Stenberg, Jorma Sairanen

**YLE:** Tarmo Kivikallio, Johanna Salmela

**FRANCE**

**AB:** Fabrice Bailly, Nathalie Biancolli, Xavier Gandon, Richard Maroko

**ARTE:** Nicholas Deschamps

**BETV:** Christian Loiseau, Alexandrine Duez

**Canal+:** Sandra Ouais, Franck Legrand, Rene Saal, Laurence Blaevoet, Catherine Comte (Jimmy), Diane Reunald, François Mergier

**Canal J:** Julia Tenret

**Double V:** Vincent Desforges, Valerie Peschels

**France2:** Cecile Negrier, Helene Goujet

**France3:** Caroline Got

**France4:** Frederic Prallet-Dujols

**M6:** Bernard Majani, Remi Jimenez, Berangere Terouanne

**MCM:** Olivier Richard, Cecile Mercier

**NBC Uni:** Laurent Dumeau, Pauline Dauvin, Francois Roux

**NRJ12:** Gerald Brice Viret, Olivier Fernandez, Julien Figue

**Telecom:** Mark Cutten, Bernard Tani

**TF1:** Mara Sorbera, Andre Beraud, Elisabeth Durand, Remi Jacquelin, Capucine Lallemand, Sophie Levaux

**TF6:** Vincent Broussard, Thomas Crosson, Christine Hodanger

**GERMANY**

**ATV:** Martin Gastinger, Roman Rinner

**AXN:** Ute Reichel, Robert Niemann

**Beta:** Christian Gockel, Patrick Keller, Nataly Kudiabor, Peter Norrenbert, Stefan Raiser, Claudia Sihler-Rosei, Eric Welbers

**Degeto:** Kristina Dubin, Hans-Wolfgang Jurgan, Thomas Weymar, Jana Brandt, Barbara Dusek, Marc Gabizon, Angela Gilbert, Claudia Grassel, Benny Kiser, Whitney Oliver, Conrad Schoeffter, Corinna Scholz, Oliver Schuendler, Gunter Struve, Philippe Van Doornick, Hubert von Sprei, Rosemarie Wintgen, Jessica Young, Doris Zander

**DMax:** Michael Grubinger, Katja Hofem-Best

**Grundy-UFA:** Rainer Wemcken

**ITTC:** Katie Caprio, Klaus Hallig, Cornelia Liebig-Marciniak

**Kabel1:** Guido Bolten, Karin Bombe

**Kinowelt:** Achim Apell

**MTV:** Catherine Muehlemann, Stephan Schwarzer, Elmar Giglinger (Comedy), Karin Schrader (Comedy)

**NBC Uni:** Roger Schneider

**Plus TV:** Dominik Kaiser, Torsten Prenter

**Polyphon:** Hubertus Meyer-Burckhardt

**Premiere:** Hans Seger, Rainer Ingber, Martin Calsow, Sebastian Lau

**ProSieben:** Andreas Bartl, Thilo Proff, Juergen Hoerner

**ProSiebenSat1:** Guillaume De Posch, Jan Frouman, Ruediger Boess, Thomas Lasarzik, Claudia Ruehl

**RTL:** Kaspar Pflueger, Holger Andersen, Klaus Henning, Manuela Huhn, Dirk Schweitzer, Christoph Mainusch, Eckhard Stressig

**RTL2:** Jochen Starke, Axel Kuehn, Minea Bauer, Claudia Schorr

**Sat1:** Matthias Alberti, Frank Schnelle

**SuperRTL:** Claude Schmidt, Carsten Goettel, Frank Dietz

**TeleMuenchen:** Carlos Hertel, Herbert Kloiber, Bernd Schloetterer

**Turner:** Anke Greifeneder, Hannes Heyelmann

**UFA:** Thomas-Peter Friedl (Cinema), Joerg Winger

**Universum:** Anja Pallasch

**Vox:** Ladya Van Eeden

**ZDF:** Thomas Bellut, Norbert Himmler, Klaus Bassiner, Hans Juergen Steimer, Alexander Coridass, Susanne Mueller, Reinhold Elscho, Jutta Lieck-Klenke, Daniel Fiedler

**GREECE**

**Alpha:** Bokolis Panagiotis

**Alter:** Costas Giannikos, Alexandra Theodoris

**Antenna:** Lindy Isherwood, Athina Kyriakou, John Latsios, George Levendis

**JTTV:** John Triantafyllis

**Mega:** Nassos Katakouzinos, Dennis Kinigos

**Skai:** Dimitris Kolioudimos, Elpidia Kallinteri

**Star:** Gina Dimitriadi, Eleni Paschalidou

**GUATEMALA**

**Latitud TV:** Alejandro Botran, Pamela Urrutia, Maria Botran

**HONDURAS**

**Canal 11:** Cinthia Nehring, Gabriela Rodriguez, Cesar Rosenthal, Erika Seevers

**Telecentro:** Anamaria Kafati, Rosina Pastor, Rafael Villeda

**HONG KONG**

**Promo:** Lanny Albina Huang, Ko Ping Yeung

**Star:** Donovan Castillo, Todd Lituchy

**TV Broadcast:** Cecilia Tan, Nancy Lai

**HUNGARY:**

**AXN:** Katalin Joboru, Marietta Temesvari

**HBO:** Judit Minda

**MTV:** Attila Lengyel

**RTL Klub:** Dirk Gerkens, Peter Kolosi, Tibor Forizs, Tamas Rakosi

**TV2:** Zoltan Vardy, Bence Gyongyossy

**ICELAND**

**365:** Palmi Gudmundsson, Skarphedinn Gudmundsson

**RUV:** Erna Kettler, Gudmundur Ingi Kristjansson

**INDIA**

**Entv:** Ajay Trigunayat

**Inx:** Richard Platt, Indrani Mukerajee

**Zee:** Deblina Chakravarti

**INDONESIA**

**Indosiar:** Triandy Suyatman

**LPP:** Yon Anwar, Antar Merau Sianturi

**RCTI:** Nana Putra

**SCTV:** Soemijato Muin, Vita Intan

**IRELAND**

**Channel 6:** Michael Murphy

**RTE:** Dermot Horan, Brian Walsh, Andrew Fitzpatrick

**TG4:** Deirbhile Ni Churraighin, Lis Ni Dhalaigh

**TV3:** Ben Frow, Catherine Mackin, David McRedmond

**ISRAEL**

**DBS:** Ron Eilon, Yona Wiesenthal, Danna Stern

**Hot:** Karni Ziv, Simone Hesselberg

**Keshet:** Avi Nir, Muli Segev

**Orange:** Shay Gissin, Erez Paz, Yael Scop

**ITALY**

**All Music:** Giovanni Brasca, Elisa Ambanelli, Antonio Visca

**AXN:** Susanna Vitelli, Andrea Paoletti

**Babelgum:** Gabriella Ballabio

**Comedy:** Eve Navarro

**Fox:** Paola Acquaviva, Laura Carafoli, Maria Laura Mozzetti, Fabrizio Salini, Agata Spatola, Mauro Torrente, Diego Londono

**Jimmy:** Antonella Attenni, Giusto Toni

**La 7:** Alfredo Moroni, Gianluca Foschi, Alberto Rossini

**NBC Uni:** Luca Cadura, Giorgia di Santo

**RAI:** Giorgio Buscaglia, Patrizia Cardelli,

(Continued on Page 16)



# L.A. SCREENINGS 2008

## ACQUISITION EXECUTIVES

(Continued from Page 15)

Adriano Coni, Guido Corso, Paolo Del Brocco, Francesco Di Pace, Erika Esposito, Cesare Genolini, Vincenza Gentile, Luca Macciocca, Bianca Maria Pontillo, Guido Pugnetti, Donatella Saroli, Angelo Teodoli, Cristina Villoresi  
**RTI:** Guido Barbieri, Francesco Mozzetti, Zelda Stewart, Sonia Danieli, Lucia Del Prete, Imma Petrosino, Maurizio Colombo, Aldo Romersa, Marco Costa, Piercarlo Guglielmi, Paolo Paggetta, Carlo Panzeri  
**Sky:** Luisa Borella, Stefano Orsucci, Kathryn Fink **JAPAN**  
**AXN:** Masato Ito, Satoko Minagawa, Hiroko Ozawa  
**Broadmedia:** Ai Morizane, Naoki Nakamura, Yoshihiro Seki, Shu Watanabe, Akiko Yoshikawa  
**Cente:** Sonoko Fujii, Taka Ito, Manabu Kameya, Shizuka Koike  
**Dentsu:** Daisuke Fukuoka  
**Hanaro:** Stephen Kim, Sangsu Park  
**Jupiter:** Yuko Hirota, Hiroyuki Nakatani  
**Medianet:** Fuminori Isono  
**Mico:** Chie Muto  
**NHK:** Yukihiro Shibata, Kiyoshi Umibe  
**Nikkatsu:** Yusuke Kurokawa  
**NTV:** Koji Kashiwagi, Hajime Takeuchi  
**Super:** Tatsuo Suzuki, Kiyoshi Tokumaru  
**Toei:** Hideyuki Baba, Masayoshi Endo, Masahiro Kimura, Taro Minami, Natsuko Morita, Yusei Nagamastsu, Yumiko Sato  
**TFC:** Ryuji Hayashi, Masato Kashiwagi, Kyoko Kato, Keiichi Kosaka, Hiromichi Sato, Kazuki Tokunaga  
**Wowow:** Aya Kawaguchi, Keiko Nakazono, Tetsuya Nasuno  
**YTV:** Takeshi Kita  
**KOREA**  
**Asia TV:** May Leung, KK Leung  
**CJ Media:** Shang Hwi Ahn, Chul Yeon Kim, Won Pil Shim, Ae Sohn  
**Dramanet:** Tae-Hui Kim, Gyeong-Min Moon, In-Cheol Som  
**Fox:** Sung-uk Cho, Sofia Kim, Taehee Kim  
**KBC:** Hyun Jeong Hong, Jun Bum Park  
**KBS:** John-Sun Na, Seung-Jae Suh  
**Kim:** Se Ung Kim  
**MBC:** Kwang-Han Ahn, Ji-Sou Kim  
**OBS:** Dong-Ho Choi, Hayeon Shin  
**Orion:** Dae Hyun Cho, In Hee Choi, Eun Jeong Kim, Hyun Sung Kim, Jey Hyun Kim, Choong Hyo Lee  
**SBSI:** Sangsu Kim, Kevin Kim,  
**LITHUANIA**  
**Viasat:** Leva Govedaite  
**MALAYSIA**  
**Gama Taktik:** Illi Nadiyah Ibrahim, Nik Razali Jusoh, Mohd Azhar Khalid  
**Juita Viden:** Peter Foo, Francis Foo, Daphne Lim  
**RTM:** Jamal Abdullah, Zainal Abidin Asri  
**Solimac:** Jaslinda Ahmad  
**TV3:** Dato Amrin Awaluddin, Dato Anthony Bujang, Lam Swee Kim, Ahmad Izham Omar, Shareen Ooi, Farisha Pawanteh, Dato Ahmad Farid Ridzuan, Airin Zainul  
**Vision Plus:** Lim Beng Teck, Ho Poh Lin  
**MEXICO**  
**Cadena 3:** Ernesto Rivera, Roberto Salmeron, Erik Zuckerman  
**En Pantalla:** Rodrigo Ruiz, Julio Ruiz  
**MVS:** Alejandro Vazquez-Vela, Claudia Morales  
**Televisa:** Alberto Ciurana, Adrian Ortega, Carlos Sandoval  
**TV Azteca:** Rodrigo Fernandez, Pedro Lascurain, Martin Luna, Erika Macin, Mario San Roman, Guillermo Zubiaur  
**Tycoon:** Benito Villarreal, Rosinda Garcia  
**(THE) NETHERLANDS**  
**NPB:** Frank Mulder, John van der Klauw, Paul van der Niet, Timo van der Niet, Mignon Huisman  
**RTL:** Inge Lubsen, Harold Oomes, Gijs Tulleken  
**SBS:** Rozan Hamaker  
**NEW ZEALAND**  
**SKY:** Karen Bieleski, Travis Dunbar, John Fellet  
**TV3:** Kelly Martin, Jan Gubbins, Mark Caulton,

Rick Friesen, Andrew Szusterman, Brent Impey  
**TVNZ:** Rick Ellis, John Kelly, Jeff Latch, Andrew Shaw, James Wilson  
**NICARAGUA**  
**Televiscentro:** Octavio Sacasa, Marta Sacasa, Alejandro Sacasa  
**NORWAY**  
**NRK:** Fredrik Luihn, Trine Fossan, Elisabeth Mjoes  
**TV2:** Nils Ketil Andresen, John Ranelagh, Anette With, Dennis de Alme Visscher, Pat Quinn, Marianne Boge  
**TV3:** Trygve Ronningen  
**TV Norge:** Nina Lorgen Flemmen, Bente Engebretsen  
**PANAMA**  
**Medcom:** Yolanda Eleta, Maria Helena Paniza, Lorena Sanchez, Michelle Simons, Magali Urrutia  
**Televideo:** Analida Lopez, Ignacio Barrera  
**TV Nacional:** Armando Guerra, Laura Lan, Sandra Motta, Luis Mouyynes, Analisa Ortega  
**PERU**  
**America TV:** Luis Guillermo Camacho, Kimberly Jurgensen, Eric Jurgensen  
**Frecuencia:** Alberto Cabello, Cecilia Gomez, Baruch Ivcher, Ricardo Tokuda  
**PHILIPPINES**  
**ABS-CBN:** Leonardo Katigbak, Evelyn Raymundo, Robert Labayen, Richard Reynante, Carlos Mori Rodriguez, Maria Cecilia Imperial, Ronald Arguelles, Jose Ramon Olives  
**CPI:** Macie Imperial, Monchet Olives  
**GMA:** Roxanne Barcelona, Manuel Quiogue, Joel Jimenez, Vicky Pacis, Marivin Arayata, Lilybeth Rasonable, Gigi Santiago-Lara  
**NBN:** Rosario Alberto, Maria Gatan  
**RMN:** Eric Canoy, Manolito Cruz, Roger Oriel  
**Solar:** Cora Adorador, Neenu Khemlani, Peter Chan Liong, Tess Pascual, Edel Pepito, Gidget Policarpio, Ronald Tieng  
**POLAND**  
**ITI:** Maciej Sojka, Tim Horan, Grzegorz Pfaza  
**MTV:** Monika Chojnacka, Daniel Reska  
**TVN:** Anna Borys, Renata Mecina  
**TVP:** Slawomir Cyra, Katarzyna Bojarska, Magdalena Chajewska, Jacek Kozlowski  
**TV Puls:** Kasia Bukowska, Dariusz Dabski, Piotr Radziszewski  
**PORTUGAL**  
**RTP:** Fatima Cavaco, Helena Torres, Jorge Wemans, Bruno Santos  
**SIC:** Pedro Boucherie Mendes, Nuno Santos, Vanessa Tierno  
**TV1:** Margarida Victoria Pereira, Jose Eduardo Moniz, Maria Ana Borges de Sousa, Paulo Soares  
**PUERTO RICO**  
**Telemundo:** Hilary Hattler, Ibra Morales, Ileana Santiago  
**WAPA:** Jimmy Arteaga, Alan Sokol  
**ROMANIA**  
**ABC Plus:** Anamaria Diaconu, Dan Diaconu, Larisa Mohut, Carmen Purle  
**Kanal D:** Hatice Kolat, Romana Suciuc  
**Prima:** Veronica Sorescu, Ioana Popescu  
**Zone Vision:** Alina Florea  
**RUSSIA**  
**Amedia:** Tatjana Belichenko, Mikhail Bondarenko, Eleanor Safonova, Diana Shishkina  
**Channel One:** Konstantin Ernest  
**Cinemotion:** Pavel Lipanovsky, Kate Martynova, Dmitry Nesterov  
**CTC:** Alexander Rodnyansky, Vyacheslav Murugov, Oleksiy Zyunkin, Anastasia Byalobzheskaya, Natalia Myshkina, Evguenia Belyaeva, Bogatyrev Vasily  
**MTV:** Nikolay Golovin, Olga Tsygankova  
**NTV:** Zoya Bado, Inga Koshavtseva, Ilya Ognev  
**Ren TV:** Stanislav Pribylov, Alexander Marchenko  
**Report:** Svetlana Litvinova, Pavel Tsarvoulanov  
**RTR:** Ekaterina Efanova, Olga Koshkarova, Alexander Koushaev  
**TNT:** Alexander Dulerayn, Vladimir Voronoff  
**TV3:** Alexander Karpov, Julia Vinokurova, Serguei Spiridonov, Julia Mirnaya  
**SINGAPORE**

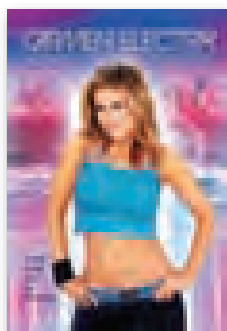
**AXN:** Yan Jong Wong  
**MediaCorp:** Chang Long Jong, Kenneth Liang, Joy Olby-Tan  
**Singapore Comm:** Selena Ho, Kathryn Lim  
**SLOVAKIA**  
**Joj:** Zuzana Aichova, Eva Dzurovcinova, Erika Tothova  
**STV:** Alica Cincarova  
**SLOVENIA**  
**Pop TV:** Tomaz Krzicnik, Gorazd Slak  
**SOUTH AFRICA**  
**MNET:** Jan Du Plessis, Pauline Cunningham, Helen Smit  
**SPAIN**  
**Antena 3:** Mercedes Gamero, Mikel Lejarza  
**AXN:** Carlos Herran, Natalia Lorenzo  
**Canal Sur:** Lidia Lorente  
**Cosmopolitan:** Laura Abril, David Nunez  
**ETB:** Jesus Higuera, Jose Luis Blanco  
**Fox:** Pilar Jimenez, Gonzalo Moura, Jesus Perezagua, Pablo Vinuales  
**FRM:** Adolfo Fernandez Martinez  
**IB3:** Olga Vizcaino  
**La Mancha:** Carmen Summers  
**La Sexta:** Sergio Ramos, Andres Varela, Luis Fernambuco  
**NBC Uni:** Carolina Godayol, Rocio Centurion  
**Sogetable:** Ignacio Campo, Alejandro Florez, Fernando Jerez, Silvia Lama, Angel Lopez, Miguel Salvat, Elena Sanchez  
**Telecinco:** Ghislain Barrois, Alberto Carullo, Gemma Cuadripanis, Patricia Marco  
**Telefonica:** Lali Bachs, Alberto Ennis, Vicente Munoz, Alfonso Pajuelo, Pedro Rolla  
**Telemadrid:** Yolanda Ausin, Sandra Gayarre  
**Teuve:** Fernando Riera, Daniel Perez, Adria Mones  
**Turner:** Domingo Corral, Guillermo Farre, Rafael Portela  
**TV Aragon:** Jaime Fontan, Elisabeth Lopez  
**TV Asturias:** Arturo Somoano  
**TV Catalunya:** Carles Blanch, Carme Baste  
**TVE:** Jose Antonio Anton, Carlos Fernandez, Lola Molina, Javier Pons  
**TV Galicia:** Encina Ramos, Benigno Sanchez, Jesus Iglesias, Jose Rey-Cabarcos  
**TV Valenciana:** Vicente Suberviola, Michael Koven, Jose Angel Quintanilla  
**VEO:** Jaime Gutierrez Colomer, Melchor Miralles, Fernando Quintela, Miguel Torrente  
**SRI LANKA**  
**Vanguard:** Lakshaman Bandaranayake  
**SWEDEN**  
**Canal Plus:** Line Mykland, Mats Orbrink  
**Kanal5:** Karin Krafft, Katarina Eriksson  
**SVT:** Goran Danasten, Thomas Nilsson, Agneta Perman, Gunnar Carlsson, Per Ogren  
**TV3:** Anders Knave  
**TV4:** Clara Scherman, Helena Forsman, Asa Sjoberg  
**SWITZERLAND**  
**RTSI:** Silvana Carminati, Gea Marina-Montorfani  
**TSR:** Yves Menestrier, Isabell Hagemann-Pouliquen, Barbara Karkin, Alix Nicole  
**TAIWAN**  
**Tempo:** James Chang, Nancy Zee  
**THAILAND**  
**UBC:** Arthit Prompasit, Attaphon Na Bangxiong  
**TRINIDAD**  
**CNC3:** Cyntra Achong  
**TV6:** Rhonda Ottley  
**TURKEY**  
**Calinos:** Asli Serim  
**CNBC:** Asli Arihan, Cem Aydin, Pinar Rayon, Gorkem Yasayan  
**Digiturk:** Ezgi Inci Ozer, Esra Ozaral  
**Fox:** Yadiagar Belbuken  
**Turner:** Sarp Batur, Efe Onbilgin  
**UAE**  
**Dubai Media:** Najla Al Awadhi, Sarah Al Jarman, Lina Matta  
**EVision:** Humaid Sahoo, Kamal Nassif  
**MBC:** Jemma Yates  
**Showtime:** Carlie Goode, Pia Maria Hakka, Eric Preven, George Sayegh

**UKRAINE**  
**ICTV:** Elena Belik-Sakhatskaya, Viacheslav Ostapenko  
**Inter:** Alexander Bilkun, Sergiy Demyanchuk  
**Kanal Ukraina:** Iryna Kurchakova, Maryna Myrgorodska  
**New Channel:** Olexander Bohutskyy, Victoria Levchenko, Iryna Lysenko, Olga Zadorozhna  
**TET TV:** Iryna Chernyak, Maria Pinchuk, Grygory Tychnya  
**U.K.**  
**AXN:** Tom Davidson, Ross Hair  
**BBC:** George McGhee, Sue Deeks, Jana Bennett, Jane Trantor, Danny Cohen, George Dixo, Angie Stephenson, Paul Telegdy  
**BSkyB:** Sophie Turner-Laing, Richard Woolfe, David Smyth, Rebecca Segal, Jason Jacob  
**BT:** Kate Dean, Ian Moss  
**Channel Four:** Jeff Ford, Kevin Lygo, Crispin Leuser  
**Comedy:** Jill Offman, Matt Tombs, Sarah Mahoney  
**Five:** Hannah Barnes, Vanessa Brookman, Katie Keenan  
**Fox:** Jason Thorp, Jason Simms, Toby Etheridge, Emma Mason  
**ITV:** Jay Kandola, Jonathan Vandermeer, Zai Bennett, Emma Tennant, Dave Fewings  
**MTV:** Heather Jones, David Booth, Louise Benham, Philip Sissons (EMEA),  
**NBC Uni:** Roma Khanna, Mark Lawrence, Greg Matson, Colin McLeod  
**Nickelodeon:** Jules Borkent, Debbie Macdonald, Howard Litton  
**Programs4Media:** Nicole Schlagman, Michael Schlagman, Michael Stolerman  
**Tiscali:** Jonathan Sykes, Hugh Williams  
**U.K. TV:** Sarah Wright, Christian Drobnik, Steve North  
**Viasat:** Alexander Holland, Jakob Mejihede, Camilla Hammer, Camilla Thornberg Drenos, Ilze Korjusa, Joe Lupo, Elvyra Dunauskaite-Gaideliene, Max Taylor  
**Virgin:** Amy Barham, Claudia Rosencrantz, Johnny Webb, Chris Collie, Daniella Newman  
**URUGUAY**  
**Ch. 10:** Lucia De Feo, Gabriel Inchausti, Cecilia Presto  
**Montecarlo:** Alberto Gossweiler, Hugo Lorenzo Romay, Marcelo Viscarret  
**Teledoce:** Eduardo Radio, Eugenio Restano  
**U.S.**  
**AFN:** Larry Marotta  
**Arief:** Dato Raun Atmosumarto, Eling Raun  
**Fox Lat Am:** Emiliano Saccone, Mauricio Rios, Patricia Daujotas, Gonzalo Fiure, Katia Murgel, Diana Puentes, Gabriela Gil  
**HBO Lat Am:** William Benshimol, Helena Bernardi, Gaston Comas, Gustavo Grossman, Jose Manuel Pagani, Luis Peraza, Roberto Rios, Alexander Salas  
**LAPT:** Richard Rohrbach  
**LATT:** Jaime Penaranda  
**NBC Uni:** Steve Patscheck, Angel Gomez, Fabian Vasques  
**Nickelodeon:** Tatiana Rodriguez, Migdalis Silva  
**Ole:** Eddy Ruis, Daniel Alvarez, Beatriz O'Higgins, Isabel Quintero  
**Skyrider:** Sharone Melamed, Katie Callahan  
**Turner:** Rick Perez, Angel Zambrano, Cindy Kerr, Pablo Corona, Marcelo Tamburri, Joy Ross, Mariano Cesar  
**Univision:** Otto Padron, Alfredo Schwartz, David Barski  
**VH1:** Dean Broadhurst  
**Warner:** Alfredo Duran, Wilma Maciel, Kyrenia Saavedra  
**VENEZUELA**  
**Televen:** German Perez Nahim  
**Venevision:** Miguel Dvorak, Manuel Fraiz-Grijalba, Carlos Noguera, Soledad Leiva, Karolina Carrillo  
**VIETNAM**  
**Thaole:** Hong Ling Phan

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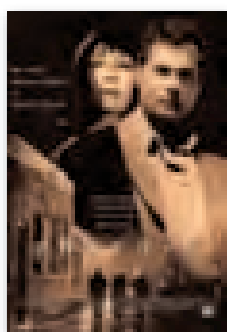
## CARMEN ELECTRA'S AEROBIC STRIP TEASE

GENRE: *Fitness Special*

TITLES AVAILABLE: *Aerobic Striptease Discs 1-5, Vegas Strip, In the Bedroom*

HOSTED BY: *Carmen Electra*

RUNNING TIME: *Various: 1x75, 1x56, 1x30, 1x42, 2x41, 1x53*



## PHOENIX

GENRE: *Suspense/Thriller*

DIRECTOR: *Danny Cannon*

CAST: *Ray Liotta, Anthony LaPaglia, Anjelica Houston*

RUNNING TIME: *1x103*



## SHORT STORY CINEMA

GENRE: *Short Film Series*

DIRECTOR: *Various*

CAST: *Brad Pitt, Tobey Maguire, Uma Thurman*

RUNNING TIME: *58x30*



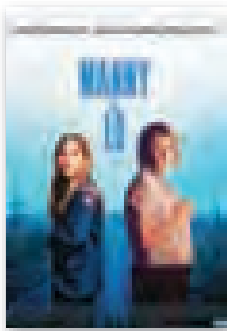
## 200 CIGARETTES

GENRE: *Comedy*

DIRECTOR: *Risa Bramon Garcia*

CAST: *Ben Affleck, Casey Affleck, Courtney Love, Christina Ricci, Paul Rudd, Jay Mohr, Martha Plimpton, Kate Hudson, Janeane Garafalo, Dave Chappelle*

RUNNING TIME: *1x101*



## MANNY & LO

GENRE: *Dark Comedy*

DIRECTOR: *Lisa Krueger*

CAST: *Scarlett Johansson, Aleska Palladino, Mary Kay Place*

RUNNING TIME: *1x97*

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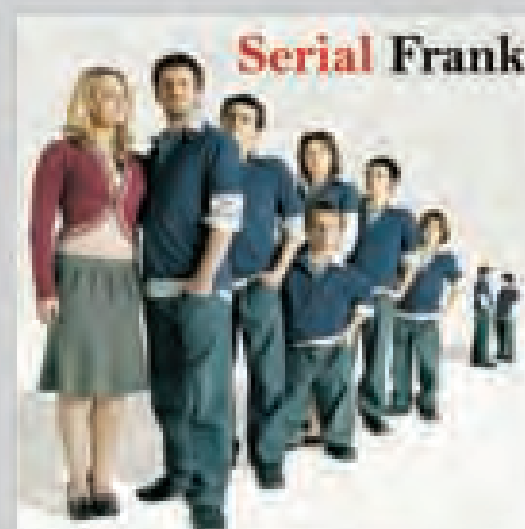
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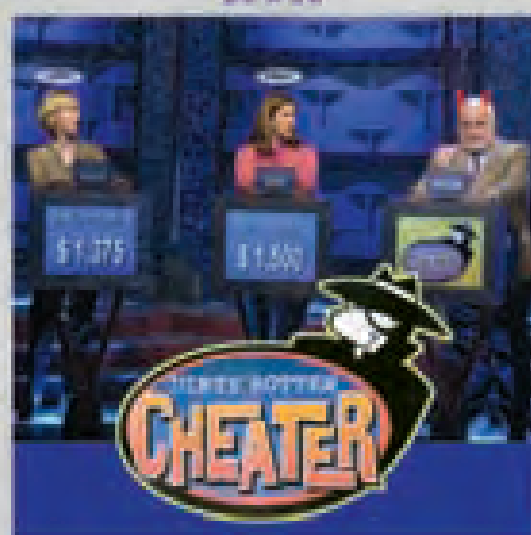
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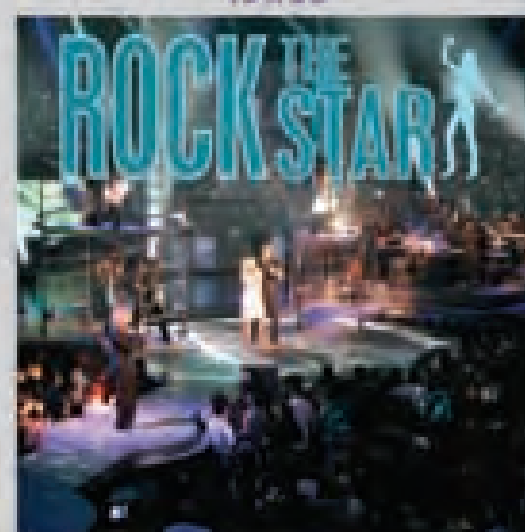
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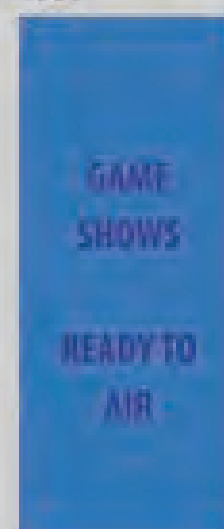
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### Alfred Haber Distribution

Intercontinental Hotel, Ste 1208

### Alomi Productions

Century Plaza Hotel, Ste 1705

### America Video Films

Intercontinental Hotel, Ste 1216

### American Cinema International

Chevonne O'Shaughnessy

Century Plaza Hotel, Ste 1707

### BBC Worldwide

Century Plaza Hotel, Suite 660

### Bender Media Services

Century Plaza Hotel, Ste 860

### Beta Films

Century Plaza Hotel, Ste 1923

### Beverly Hills Entertainment

Century Plaza Hotel, Ste 1901

### Caracol Television

Angelica Guerra, Lisette Osorio,

Pedro Davila, Monica Ramon

Century Plaza Hotel, Ste 1909

### Carsey-Werner International

Century Plaza Hotel, Ste 1260

### CBS Paramount Int'l TV

Paramount Studios

5555 Melrose Avenue,

Hollywood

Tel: (323) 956-5000

Century Plaza Hotel, Ste 1402

### CCI Entertainment

Fred Vargas

Intercontinental Hotel, Ste 918

### CDC

Century Plaza Hotel, Ste 1910

### ChinaTV

Intercontinental Hotel, Ste 727

### Comarex/TV Azteca

Century Plaza Hotel, Ste 1924

### Comcast/E! Networks

Century Plaza Hotel, Ste 1921

### Cookie Jar Entertainment

Century Plaza Hotel, Ste 1713

### Cube International

Phill Catherall

Intercontinental Hotel, Ste 1214

### DIC Entertainment

Dan Waite, Daniel Uribe

Century Plaza Hotel, Ste 1760

### Discovery

Intercontinental Hotel, Ste 1418

### Disney-ABC International TV

The Walt Disney Studios

500 South Buena Vista Street

Burbank

Tel: (818) 460-7960

Century Plaza Hotel, Ste 1917

### Distraction Formats

Intercontinental Hotel, Ste 1022

### Dori Media

Nadav Palti, Michal Nashiv,

Celina Amadeo, Jose Escalante,

Juan Fernandez, Elena Antonini,

Andres Santos, Tali Fink

Century Plaza Hotel, Ste 1160

### Endemol

Century Plaza Hotel, Ste 1706

### Entertainment Studios

Century Plaza Hotel, Ste 1708

### Film Independent

Intercontinental Hotel,

Mezzanine 207

### Fireworks International

Greg Phillips, Saralo MacGregor,

Melissa Wohl, Diana Zakis

1337 Third Street Promenade,

Suite 302

Santa Monica

Tel: (310) 576-1059

### Frecuencia Latina

### International Limited

Miki Ivcher, Patricia Jasin

Century Plaza Hotel, Ste 902

### (The) Fremantle Corporation

Irv Holender

Intercontinental Hotel, Ste 1421

### FremantleMedia Enterprises

Sheila Aguirre

Century Plaza Hotel, Ste 1722

### Globo TV International

Century Plaza Hotel, Ste 1860

### Granada International

Flavio Medeiros

Century Plaza Hotel, Ste 1102

### GranCine

Century Plaza Hotel, Ste 1716

### HBO

Century Plaza Hotel, Ste 1757

### Invision Entertainment

Intercontinental Hotel, Ste 1005

### Laguna Productions

Intercontinental Hotel, Ste 1021

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Intercontinental Hotel, Ste 908

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Garcia

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Moiria McNamara, Fernando

Paduczak

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### Liberman Broadcasting

Century Plaza Hotel, Ste 1721

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Intercontinental Hotel, Ste 921

### Lionsgate

Craig Cegielski, Amanda

Cordner, Tim Stuart, Hana Zidek,

Teri Fleming, Tori Crotts

2700 Colorado Avenue, Ste 200

Santa Monica

Tel: (310) 255-3700

### LucasFilms

Intercontinental Hotel, Ste 1018

### Mediaset Distribution

c/o Comarex

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### Mel Giniger & Associates

Intercontinental Hotel, Ste 1214

### MGM International TV

10250 Constellation Blvd.

Los Angeles Tel: (310) 449-3376

Century Plaza Hotel, Ste 1002

### Mondo TV Spain

Maria Bonaria Fois, Migdalia

Inocencio, Jacqueline Lopez

Silvero

Century Plaza Hotel, Ste 1723

### MTV Networks

Century Plaza Hotel, Ste 1202

### NBC Universal Int'l Television

Universal Studios

100 Universal City Plaza,

Universal City

Tel: (818) 777-4534

Century Plaza Hotel, Ste 1460

### Nelvana Enterprises

Intercontinental Hotel, Ste 721

### Polar Star

Intercontinental Hotel, Ste 916

### Power

Pepe Echegaray, Ericka Arango-Rojas

Century Plaza Hotel, Ste 1928

### Premium Media/Artear

Blanca Ponce, Luciana Egurrola,

Natalia Affranchino

Century Plaza Hotel, Ste 1660

### RAI Trade

Intercontinental Hotel, Ste 1424

### RCN

Century Plaza Hotel, Ste 1906

### RCTV International

Century Plaza Hotel, Ste 1905

### Record TV Network

Century Plaza Hotel, Ste 1502

### Rive Gauche/Dinter

Century Plaza Hotel, Ste 1725

### Rose Entertainment

Century Plaza Hotel, Ste 1560

### Salsa Entertainment

Century Plaza Hotel, Ste 1717

### Sony Pictures TV Int'l

Sony Pictures Studios

10202 West Washington Blvd.

Culver City

Tel: (310) 244-3977

Intercontinental Hotel, Ste 1416

### South Winds

Intercontinental Hotel, Ste 1414

### Spiral International

Intercontinental Hotel, Ste 718

### Tandem Motion Picture Studios

Intercontinental Hotel, Ste 1214

### Telefe International

Alejandro Parra, Michelle

Wasserman, Diana Coifman,

Jesica Stescobich,

Gonzalo Cilley, Guillermo

Henrich, Meca Salado Pizarro

Century Plaza Hotel, Ste 1802

### Telefilms S.A.

Tomás Darcyl, Ricardo

Costianovsky, Alfredo Andreotti,

Humberto Delmás, Alejandro

Carballo

Century Plaza Hotel, Ste 1902

### Telemundo International

Marcos Santana, Xavier

Aristimuño, Carlos Bardasano,

Karen Barroeta, Mariano Calasso,

Luis Daniel Capriles, Esperanza

Garay, Adriana Ibañez, Joysette

Rivera, Eddy Vivas

Century Plaza Hotel, Ste 1918

### Televisa Internacional

Fernando Perez Gavilan, Carlos

Castro, Claudia Sahab, Mario

Castro, Jose Luis Romero, Oscar

Belaich, Cecilia Galeana

Century Plaza Hotel, Ste 1915

### Televis

Century Plaza Hotel, Ste 1907

### Toei Animation

Intercontinental Hotel, Ste 1427

### TV Film International

Century Plaza Hotel, Ste 802

### Venevision International

Luis Villanueva, Cesar Diaz, Jose

Antonio Espinal, Cristobal Ponte,

Miguel Somoza, Daniel

Rodriguez

Century Plaza Hotel, Ste 1702

### VIP 2000

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### Vision Films/KO Films

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222 East Yan An Road  
Shanghai, Huangpu District, China  
t: +86 (21) 6132-3815

[www.televisainternacional.tv](http://www.televisainternacional.tv)

[info@televisainternacional.tv](mailto:info@televisainternacional.tv)

## 2008-09 Season's New Series

By International  
Distribution Company

## CBS PARAMOUNT INT'L TV

90210 (CW)

Production Team: Gabe Sachs, Jeff Judah, Mark Piznarski

Format: One-hour drama

Contemporary spinoff of the Aaron Spelling classic.

*Harper's Island* (CBS) (midseason)

Production Team: Jon Turteltaub

Format: One-hour drama

Murder mystery that unfolds as friends and family attend a destination wedding on a secluded island.

*Stylista* (CW)

Production Team: Tyra Banks, Ken Mok, Eli Holzman, Desiree Gruber, Jane Cha

Format: One-hour reality

Aspiring fashion assistants vie for a much-coveted editorial job with *Elle* magazine.*Worst Week* (CBS)

Production Team: Matt Tarses, Jimmy Mulville

Format: Half-hour comedy

About a man who'll do anything to please his girlfriend's parents... but becomes a human wrecking ball whenever he's around them.

## DISNEY-ABC INTERNATIONAL TV

*Project Gary* (CBS)

Production Team: Ed Yeager, Ric Swartzlander

Format: Half-hour comedy

About a dad trying to navigate new waters with his kids, his ex and his newfound romantic life.

*Raising the Bar* (TNT)

Production Team: Steven Bochco

Format: One-hour drama

A public defender tries to help the down and out.

## FREMANTLEMEDIA ENTERPRISES

*America's Toughest Jobs* (NBC)

Production Team: Thom Beers, Gail Berman, Lloyd Braun

Format: One-hour reality

Twelve people leave their safe jobs for demanding ones.

*Merlin* (NBC)

Production Team: Julian Murphy, Johnny Capps, Jake Michie, Julian Jones

Format: One-hour drama

Fantasy series set in Camelot about the early days of Arthur and Merlin.

*Shark Taggers* (NBC)

Production Team: Thom Beers, Gail Berman, Lloyd Braun

Format: One-hour reality

Marine biologists track down and investigate ocean predators.

## GRANADA INTERNATIONAL

*Chopping Block* (NBC)

Production Team: David Barbour, Julian Cress

Format: One-hour reality

Couples are tested in various restaurant challenges.

## LIONSGATE

*Tough Trade* (TNT)

Production Team: Chris Offutt, Sean Furst, Bryan Furst

Format: One-hour drama

Dramatic but humorous look at the Nashville music scene.

NBC UNIVERSAL INT'L  
TELEVISION DISTRIBUTION*Date My Ex* (Bravo)

Production Team: Douglas Ross, Gregory Stewart, Kathleen French

Format: One-hour reality

Follow a *Real Housewives of Orange County* alum as she looks for love in Los Angeles.*Kath & Kim* (NBC)

Production Team: Michelle Nader, Paul Feig, Wil Calhoun, Mark Koops, Howard Owens, Gina Riley, Jane Turner, Rick McKenna

Format: Half-hour comedy

Molly Shannon and Selma Blair star in a sitcom about a 40-something divorced mom and her self-absorbed daughter.

Based on an Australian series of the same name.

*Kings* (NBC)

Production Team: Michael Green, Francis Lawrence, Erwin Stoff

Format: One-hour drama

David and Goliath set in a meta modern world.

*Knight Rider* (NBC)

Production Team: David Bartis, Doug Liman, Gary Scott Thompson

Format: One-hour drama

A modern take on the original series with a brand-new KITT and cast, but all the sexiness of the original.

*My Own Worst Enemy* (NBC)

Production Team: Jason Smilovic, David Semel

Format: One-hour drama

A middle-class executive lives a double life as a government agent.

*The Office Spinoff* (NBC)

Production Team: Greg Daniels

Format: Half-hour comedy

Spinoff of the hugely successful sitcom with new faces and a new location.

*The Philanthropist* (NBC)

Production Team: Charlie Corwin

Format: One-hour drama

About a billionaire who uses his resources to help those in need — often at great risk to himself.

*The Rachel Zoe Project* (Bravo)

Production Team: Charlie Corwin, Jamie Patricof, Rachel Zoe

Format: One-hour reality

Celebrity stylist Zoe gives a fly-on-the-wall look at how she juggles it all.

*The Real Housewives of New Jersey* (Bravo)

Production Team: Sirens Media

Format: One-hour reality

The McMansions and lavish lifestyles of some of New Jersey's wealthiest wives.

## POWER

*Crusoe* (NBC)

Production Team: Justin Bodle, Michael Prupas, Genevieve Hofmeyr

Format: One-hour drama

New twist on Daniel Defoe's classic tale.

## RDF USA

*Secret Millionaire* (FOX) (midseason)

Production Team: Chris Coelen, Greg Goldman, Bruce Toms

Format: One-hour reality

Unscripted series that follows millionaires who go undercover to some of America's most disadvantaged areas in search of everyday heroes.

## SHAFTESBURY FILMS

*The Listener* (NBC)

Production Team: Christina Jennings, Scott Garvie, Michael Amo, Russ Cochrane, Glen Davis, Bill Laurin

Format: One-hour drama

A suspenseful series that follows a paramedic who can read people's minds.

## SONY PICTURES TV INT'L

*Sit Down, Shut Up* (FOX) (midseason)

Production Team: Mitch Hurwitz, Kim Tannenbaum, Eric Tannenbaum, Paul Buccieri, Bill Oakley, Josh Weinstein

Format: Half-hour comedy

Animated show that centers of the faculty at the most dysfunctional school in America.

## TWENTIETH CENTURY FOX

## TELEVISION DISTRIBUTION

*The Cleveland Show* (FOX) (midseason)

Production Team: Seth MacFarlane, Rich Appel, Mike Henry

Format: Half-hour comedy

Animated series that follows *The Family Guy's* Cleveland Brown as he moves to

Stoelbend, Virginia.

*Dollhouse* (FOX) (midseason)

Production Team: Joss Whedon

Format: One-hour drama

From the mind of Joss Whedon comes this action series about a female Jason Bourne.

*Do Not Disturb* (FOX)

Production Team: Abraham Higginbotham, Howard Owens, Carolyn Bernstein, Paul Young, Peter Principato, Brian Dobbins

Format: Half-hour comedy

Multi-camera sitcom focusing on the help at a hip New York hotel.

*The Ex List* (CBS)

Production Team: Diane Ruggiero, Jonathan Levin

Format: One-hour drama

Focuses on a woman who is surprised to learn from a psychic that she's already dated her future husband.

*Life on Mars* (ABC)

Production Team: Josh Applebaum, Andre Nemec, Scott Rosenberg, Jane Featherstone, Stephen Garrett, David E. Kelley

Format: One-hour drama

Adaptation of a BBC series about a cop who wakes up 30 years in the past.

## WARNER BROS. INT'L TV

*Eleventh Hour* (CBS)

Production Team: Jerry Bruckheimer, Jonathan Littman, Danny Cannon, Cyris Voris, Ethan Reiff, Mick Davis, Paul Buccieri

Format: One-hour drama

Focuses on a government agent who investigates scientific crises and oddities.

*Fringe* (FOX)

Production Team: J.J. Abrams, Roberto Orci, Alex Kurtzman, Bryan Burk, Alex Graves, Jeff Pinkner

Format: One-hour drama

Sci-fi series about an FBI agent, an institutionalized scientist and a Mensa member/high school dropout who team up to identify paranormal activity.

*Man vs. Cartoon* (truTV)

Production Team: Craig Piligian

Format: One-hour reality

Real humans attempt stunts like those done by *Looney Tunes* characters. Will these humans have more success than classic Warner Bros. icons like Wile E.

Coyote? Or will they end up seeing stars?

*The Mentalist* (CBS)

Production Team: David Nutter, Bruno Heller

Format: One-hour drama

About a former celebrity psychic-turned-detective, who uses his skills of observation to "read" people and solve crimes.

*Surviving the Filthy Rich* (CW)

Production Team: Rina Mimoun, Leslie Morgenstein, Bob Levy

Format: One-hour drama

Recently fired tabloid journalist is offered a position as a tutor for twin 16-year-old billionaire sisters.

*Truth in Advertising* (TNT)

Production Team: Greer Shephard, Michael M. Robin, John Coveny, Hunt Baldwin

Format: One-hour drama

About two talented ad men whose jobs and friendship are increasingly on the line.

## INT'L DISTRIBUTOR TBA

*Angel City* (TNT)

Production Company: Mandalay TV

Format: One-hour drama

Features six cops in three cars during a single shift.

*Delta Blues* (TNT)

Production Companies: Warner

Horizon TV, SmokeHouse

Format: One-hour drama

Tells the tale of an Elvis impersonator/cop who lives with his mother.

*Leverage* (TNT)

Production Company: Electric Ent.

Format: One-hour drama

Timothy Hutton stars as a former insurance investigator who turns against corporate America.

*The Goode Family* (ABC) (midseason)

Production Companies: MRC, 3 Arts

Animated comedy about a family obsessed with doing the "right" thing.

*Momma's Boys* (NBC)

Production Companies: Ryan Seacrest

Productions, Glassman Media

Format: One-hour reality

Moms select brides for their complacent sons.

*Morse Code* (TNT)

Production Company: Warner Horizon

Format: One-hour drama

About a young war hero/Drug Enforcement Administration officer in Boston.

*Opportunity Knocks* (ABC)

Production Companies: Katalyst Films, 3 Ball Productions

Format: One-hour reality

A game show that shows up on America's doorstep.

*Untitled Ashton Kutcher/Tyra Banks*

Project (ABC)

Production Companies: Bankable

Productions, Katalyst Films, Warner

Horizon TV

Format: One-hour reality

A beauty pageant unlike all others.

*Untitled Joel Surnow Project* (TNT)

Production Team: Joel Surnow

Format: One-hour drama

The life of an agent with the Bureau of Alcohol, Tobacco and Firearms.



## Future for Program Syndication

(Continued from Cover)

growing evidence that broadcasters have an equally diminishing appetite for buying. The cost differential between production and acquisition is shrinking, and shrinking to such an extent that even in drama broadcasters are looking to do scripted format deals rather than straight pick-ups. And this makes sense. Television is a parochial business. Audiences always prefer local shows. And not only does local production deliver higher ratings, it also leaves the broadcaster with an asset — not a license

that is about to expire.

If anyone doubts that this is a valid point, he need look no further than last year's announcement by the U.K.'s Channel 4 that it would cut £10 million (U.S.\$20 million) from its annual acquisitions budget because, per head of Programs Julian Bellamy, "they no longer deliver value for money." Director of Television and Content, Kevin Lygo added: "Every small digital channel has one or two U.S. shows, making American programs in general, less special."

Gary Marenzi, co-president, Worldwide Television Distribution at MGM, is prepared to accept that "there will be fragmentation, and, as this continues, there will be shrinkage between the cost of production and acquisition. And," he acknowledged, "if local broadcasters step up their local production, then it would seem logical to assume that the demand

for acquired programming would fall, and that the price it demands would also drop accordingly."

He then continued: "Five years or so ago a lot of international broadcasters thought they could make a lot of studio/reality shows that were much cheaper, and, for a while, popular. But then they fell off and broadcasters realized that shows of the quality of *Stargate*, *Lost*, *CSI* and *Desperate Housewives* were the real ratings winners, and they are still a lot cheaper to buy than they are to make."

"As a content seller, we are," he insisted, "very much up for the game of selling our content to other platforms, and, right now, with the dollar so weak, and demand so buoyant, there are some pretty decent prices to be had. Also, many of the companies that own these platforms are large companies that have invested millions, if not billions, in these

outlets and they are not going to just get up and walk away. It will be incumbent on existing broadcasters and cabsat operators to stake their claim to be major distributors of product."

Finally, if somewhat prosaically, Marenzi asserted that "it would be a mistake to underestimate the laziness of the viewer," going on to reveal that, "when I get home I like to flip through the dozen or so channels I know I like and pick something that's on. I really don't want to have to remember the name of that hip new sci-fi series and hunt down the website that has it."

While all of the above are strong arguments for believing that distribution as we have come to know it will be around for the foreseeable future, Marenzi did end sounding one note of caution. "Certainly," he conceded, "it is the case that, if you are in the content business you have to be good at it. There is now very little room for anything less than A-rated content. But," he concluded, "there will always be a place for top content."

One company that sits in an interesting position in this debate is New York-based VOOM HD Networks, and this is true for two key reasons. First, the company is only four years old, and so it could be said to be a child of the new era. Second, it works exclusively in high definition, of which, as senior vice president Glenn Oakley observed, "there is a global void." This means that VOOM must produce, or co-produce, the bulk of its programming. In fact, about two-thirds is sourced in this way to feed the 15 HD channels it operates in the U.S. under the VOOM brand, as well as its international channels available in China, South Korea, England, India, Japan, Romania, Hungary, Thailand, Australia, Sweden, Norway, Finland, Denmark and throughout the Middle East.

So many might be relieved to hear Oakley's blunt assertion that he "does not see the distribution business dying." Instead, Oakley believes that, "the creation and distribution of content is now progressing to the next stage." And while he accepted that "vertical integration is altering the landscape," Oakley also concurred with MGM's Marenzi that "there is a need for proven and high quality content for broadcasters everywhere."

Much has been made over the last few years of the impact of new media such as mobile and VoD. However, when considering the future of distribution, it seems clear that the technologies that are having the biggest impact on this particular business are those that are reducing the cost of production, and thereby narrowing the gap between it and the cost of acquisition. Of course broadcasters will always need to acquire content they could never make for themselves, such as movies and sport. But what the future holds for purveyors of other television genres is much less clear. ●

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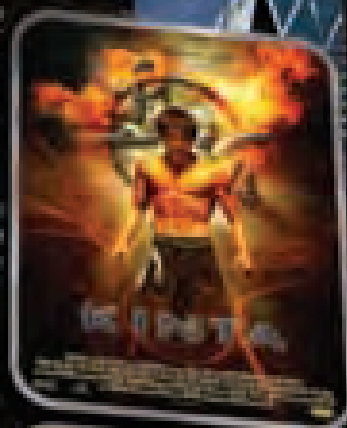
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## L.A. Screenings

their trips short. Overall, buyers spent less time in the studios' screening rooms and more time at shopping malls, with the remaining time spent visiting independent distributors, who, as usual, camped out at the Intercontinental and Century Plaza hotels in the Century City area of Los Angeles.

Because of this past winter's writers' strike, this year's total number of pilots was reduced to 65, from the traditional 110-plus. And some of them, like Fox's *Virtuality*, got network commitments even before a pilot was shot. From those few pilots produced by U.S. networks, a total of 44 were picked up. Last year the number of pilots picked up was 66.

Adding some glamour to these Screenings were 81 independent companies (compared to 88 last year), which, with 10 small parties scattered during May 14-17, managed to bring some excitement just before the studios reclaimed the buyers May 18-23.

Talk around L.A. was that this is the U.S. TV industry's new paradigm. However, many reported that the show isn't over until the fat lady sings — meaning that all depends on the results of the upfronts. If, indeed, these turn out to be just as rewarding as previous years, the results will be what we are currently witnessing. If, on the other hand, the lack of excitement and enthusiasm results in a disappointing upfront, you could bet your bottom dollar that, next year, the industry will return to the excesses that usually generate its traditional windfall.

With so many pilots yet to be produced, the networks will be picking up shows in August and September, which has studios considering asking buyers to make another trip to L.A. after MIPCOM, which some of them, including the Italian contingent, have already committed to doing. Said David Smyth of BskyB U.K., "People are planning all sorts of things, from hosting local screenings to inviting buyers back to L.A. It's not clear how it's going to happen yet. We always knew that there would be a fair amount of pilots that would be shooting over the summer, so things would be different this year." Asked if another trip to L.A. would be inconvenient, Smyth answered: "We're going to take it as it comes. We go there very open-minded. We're willing to get involved, but we'll only buy something that we absolutely have to have. If we have to wait a couple of months to see everything that's being offered, then that's how long it'll take."

VideoAge's annual L.A. Screenings



breakfast meeting produced neither a general consensus nor a road map for the future. There, *VideoAge* editor Dom Serafini posed the question: How will the TV industry proceed?

According to America Video Film's Nicholas Bingham, "the studios' TV business is driven by the networks and the L.A. Screenings are driven by the studios."

Mel Giniger, who has celebrated 50 years in the TV business, noted that if the upfronts turn out well, then we will likely see shows introduced throughout the year.

John Cuddihy of Lightworks added: "We're trying to find out what the studios are doing. But what are they doing? We [the independents] are the tail wagging the dog. We are confused because the networks drive the studios' business, yet the studios and networks are often the same company."

"Will buyers come twice, once in May and again in October?" asked Serafini. "That depends on the buyers," said Cuddihy. "If it will make or break their primetime then they will come in May and in October."

"This all depends on what the networks do," said David Nuñez of Lightworks. "We'll have to figure out what we're great at," he added.

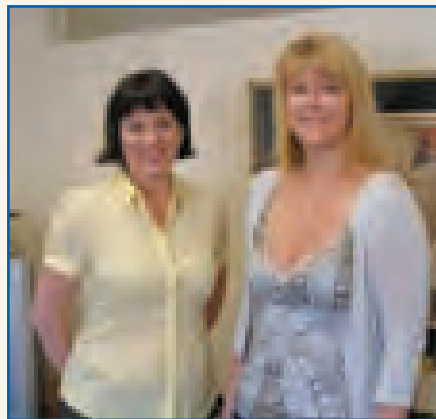
Another unanswered question raised was: Should there be a fall L.A. Screenings, will this be a Latin market (as indicated by the cover photo) for the independent distributors, much like the May Screenings is?

Finally, guest speaker Octavio Marin of the U.S. National Association of Latin Independent Producers explained his association and how he goes about getting distributors for his pool of talented Latino filmmakers. His nine-year-old organization was formed to represent Latin producers, writers and directors, develop training programs for the Latin community, and bring them together with worldwide film and TV distributors.

*Contributing to this report were Valerie Milano and Dom Serafini in Los Angeles, and Erin Somers in New York.*

*Photos by Sarah Rinde.*

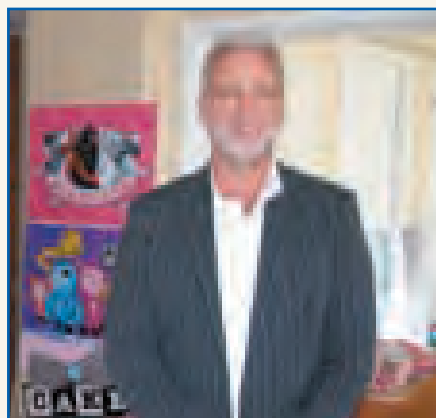
## L.A. Screenings PhotoPlay



*Fireworks' Diana Zakis and Saralo MacGregor screening at their Santa Monica, CA office.*



*CCI Entertainment's Federico Vargas*



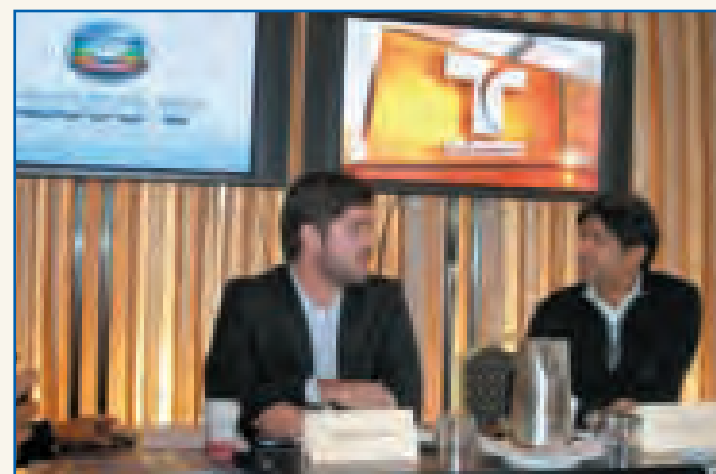
*DIC Entertainment's Dan Waite*



*Pedro and Alex Leda heading to Ledafilms' screenings*



*Dori Media's Jose Escalante(r.) and Nadav Palti (l.) with Celina Amadeo*



*Globo's Raphael Correa Netto and Telemundo International's Marcos Santana at the press conference announcing the remake of Globo TV's *El Clon*, a coproduction with Telemundo.*



## Telenovelas at DISCOP

(Continued from Cover)

be better than ever. "This year's edition will once again highlight the strong health of Central and Eastern Europe's television marketplace," he said. Indeed, the numbers reflect that business will be booming in Budapest, with about 400 sellers in attendance, including between 50 and 70 sales and distribution organizations that will be doing business in the region for the first time. In terms of buyers, about 1,200 were registered at press time, up 150 from last year's figures. The buyers represent 33 countries throughout Central and Eastern Europe, including a small delegation from Central Asia and India. To accommodate the large turnout, the market will occupy a sixth level for the first time ever.

Jucaud pointed out a number of other factors that indicate the region's recent progress. "Not only is there a growing number of companies from Central and Eastern Europe coming to DISCOP East to sell product," he said. "Many new thematic channels have been launched over the past year to meet the needs of digital platforms." Additionally, he noted, to many international distributors, Central and Eastern Europe is already a top marketplace, and telenovelas continue to reign supreme.

Israel-based Dori Media's Jose Escalante is banking on the previous success of his company's novelas in the region. Dori has a big presence in Latin America through Escalante's Miami, Florida-based operations, distributing a wealth of telenovelas and other programming throughout the region. Escalante and his team are bringing three new programs to Budapest, a game show entitled *The Game of Love*, and two experimental telenovelas called *The Rainbow Girl* and *Violet*. A more traditional telenovela entitled *Rich and Famous* completes its slate.

However, Escalante cautioned that the heyday of foreign soaps in Eastern Europe will not last forever. "Business is growing, but we're finding more competition," he said. "What we're discovering more and more in Eastern Europe is that they're producing their own local content." Nevertheless, Escalante predicted that the region will continue to become more important in the international arena.

The Latins won't be the only ones cashing in on the telenovela fad. Helge Koehnen, head of Eastern European Affairs for Germany's Bavaria Media Television said that his company also does well with soaps at the conference. This year, it brings 200 new episodes of its popular novela about romance and intrigue, *Storm of Love*, to DISCOP.

Koehnen explained that despite the fact that local productions are gaining speed in Eastern Europe, foreign-made telenovelas aren't going anywhere. "The demand for telenovelas will continue because they present an inexpensive way to fill a time slot for a long time. In

smaller Eastern and Central European markets, the stations cannot afford to use all local productions."

Bavaria will also be selling children's series *Rudy the Racing Pig*, teen series *Einstein High* and some feature-length horror movies, which represent the company's new direction. "We're trying to get a bit more involved with genre movies," said Koehnen. "Especially thrillers."

In addition to closing deals, Koehnen and his team plan on taking advantage of the co-production market put on by DISCOP the day before the conference. For the second year in a row, the mini-event known as DISCOPRO will offer keynotes and panels geared toward companies looking for production partners. The co-production market also facilitates meetings between small companies and TV networks, which is the occasion's biggest draw. Bavaria is just one of a growing contingent of companies which will make use of the DISCOP

precursor.

Koehnen also added that although it's been tagged an "emerging market," Eastern Europe is actually already very established, especially from the point of view of neighboring European countries like Germany. "Some people talk about Central and Eastern Europe as an emerging market, but it's nonsense," he said. "They have already become completely emancipated and they are very important."

Daniella Kilim, director of Sales, Europe for New York-based Lightworks Program Distribution Incorporating Sandra Carter Global, has plans for DISCOP other than selling programs. In addition to pushing titles such as docu-drama *Florence Nightingale* about the iconic nurse, miniseries *The Quest for Sunken Warships*, and weekly newsmagazine *Red Carpet Reporter*, Lightworks intends to use the market to launch its new brand. Lightworks acquired distribution company Sandra

Carter Global in January, and looks forward to the opportunity to show the industry what the expanded company is really about. "The goal for this DISCOP is to introduce people to the new combination," said Kilim. She went on to explain that prior to the merger, Lightworks had a spiritual focus. In absorbing Sandra Carter, which incorporates all genres, the new firm hopes to create a brand that Kilim described as "life from every angle."

Additionally, Kilim noted that while Sandra Carter Global is a DISCOP veteran, Lightworks is new to the market. Part of the company's mission in Budapest is to learn the ropes. Kilim noted that is important for the firm to get its bearings at DISCOP because "the Eastern European market is crucial to Lightworks' success and international image." She also added that, as always, the company aims to use the conference to explore sales opportunities for existing and new platforms. ●





## Craig Cegielski Reveals The Secrets of Lionsgate's Success

**A** library of approximately 12,000 motion picture titles and television episodes in just four years. This could be sufficient to introduce Lionsgate, an independent producer and distributor of quality filmed entertainment. But *VideoAge* wanted to know more, and thus fired off a few questions to Craig Cegielski, Lionsgate's executive vice president, Programming and Sales, international TV.

Traded on the NYSE and based in both Vancouver, Canada and Santa Monica, California, Lionsgate reported revenues of U.S.\$976.7 million and pretax income of \$43.9 million in 2007. Financial results for 2008 are to be announced May 30. Last February the company reported revenues of \$290.9 million and net profit of \$2 million for the third quarter of fiscal 2008. In 2007 television sales, including international, were \$109.3 million (up 50 percent from 2006), while television production revenues were \$118.5 million.

*VideoAge International: Why are these Screenings exciting for you?*

**Craig Cegielski:** Of course, every year during L.A. Screenings we're thrilled to host our international clients in sunny Santa Monica. This being our third L.A. Screenings, it has been incredible to be able to quickly become a key destination in the minds and busy schedules of the buyers, and we've continued to deliver each year. This year, we're showcasing our new broadcast anthology series *Fear Itself*. This primetime anthology series debuts on NBC June 5. Each episode is helmed by amazing talents from the horror genre, including John Landis (*Twilight Zone: The Movie*), Breck Eisner (*Creature From the Black Lagoon*), Stuart Gordon (*Re-Animator*), and Ronny Yu (Jet Li's *Fearless*) just to name a few.

From the Academy Award-winning film of the same name, *Crash* the series is another project that is currently underway here at Lionsgate. Glen Mazzara (*The Shield*, *Standoff*) has been hired to be the showrunner, while the series will be executive produced by the same team that brought you the amazing film — Paul Haggis, Bobby Moresco, Tom Nunnan, Bob Yari and Don



Craig Cegielski

Cheadle. This 13-hour series for Starz begins shooting in late May and will be ready to broadcast mid-September 2008.

We'll also be continuing to talk about our latest acquisitions *The Guard* and *Chandon Pictures*. *The Guard* is a 22-episode one-hour action/drama about a Pacific Northwest search and rescue team. *Chandon Pictures* is our raucous half-hour comedy from Rob Carlton that features the lead character Tom Chandon and his documentary film company Chandon Pictures, working to fulfill his obsession with capturing the human condition through the magic of documentaries. The problem is that he's forced to finance his passion projects through various odd video jobs — which turn out to be hilarious test subjects only he can film.

And we can't forget about Paris. Yes, Lionsgate is going to deliver a 10-episode series from our new reality production company Ish Entertainment. Specializing in celebrealty, Ish is busy creating the newest series *Paris BFF: I Want to be Paris Hilton's New Best Friend*.

*VAI: Will this year be particularly good for the indies?*

**CG:** It's always about the content. Lionsgate has always positioned the series we were producing and distributing front and center. This might be counter to the larger competitors that lead with their logo, as if to say because it's from this company, therefore it must be good product. And that simply has not been the case. Indies might benefit

from the decreased number of pilots from the majors, which in turn should mean the buyers have more time to meet with other distributors. But truth be told, if the indies don't have the content, they won't get the time.

*VAI: What do you think of this new season with fewer pilots?*

**CG:** It will tell an interesting story, that's for sure. While cable companies such as AMC, USA and F/X have operated from a successful position of "fewer and better," this year the broadcast networks were forced to make decisions based on a limited number of developed projects due to the strike. It's tricky from a buyer's standpoint, as most of the majors will screen presentation pilots or shortened segments of programs that may or may not work when fully produced.

*VAI: Next year, will we go back to the way things were before or will the studios continue to make fewer pilots?*

**CG:** The number of pilots produced next year will be greater than this year, not because of a correction in the development cycle, but simply because of the level of competition. The ability of the consumer to get quality series no longer rests in the hands of the broadcast networks. Therefore, the need to develop and produce competitive programming will challenge the nets to try a wider variety of programming ideas. Pilots have been the safest way for networks to make the decision on whether or not an idea goes to series, and I don't see this radically changing.

*VAI: At the Screenings, are you focusing on any particular territories?*

**CG:** With *Fear Itself*, *Crash* and the Paris Hilton project, we're not narrowing the field this year. We aim to reach out to every territory with equal vigor to ensure our product remains on the air worldwide.

*VA: Many new companies want to become the "next Lionsgate." How does it feel to be in this unique position?*

**CG:** I love to hear that new companies want to become the "next Lionsgate." When I hear that I ask the question, do they want to mirror our ability to be decisive or our ability to set precedents in the marketplace, or perhaps be as diverse in the businesses we operate in, or is it our entrepreneurial spirit?



Lionsgate embodies so many unique qualities that resonate from the top down. We have incredible leadership and such a committed workforce. It's a well-balanced company that continues to improve upon perfection.

*VAI: If it can be revealed in general terms, what is the secret of your success?*

**CG:** I answered that in the above statement. But if I were to expand, I'd have to say it's Jon Feltheimer and Michael Burns. These two executives live and operate what they preach. Their true open-door policy and commitment to support new innovative ideas has continually been one of our strongest assets. In addition, Kevin Beggs (president of Programming & Production) and Sandra Stern (COO of Television) have blazed a trail in television production and development that allows for Lionsgate to continually deliver amazing series such *Weeds* and *Mad Men*. Kevin and Sandra not only deliver series that excel creatively, but do this within such a disciplined financial model that benefits the company and participants alike.

*VAI: Do you consider Lionsgate a mini-major?*

**CG:** I consider Lionsgate the "Next Generation Studio." I think everyone at Lionsgate feels this way. Each individual at Lionsgate moves the needle with everything they do — from the assistant to the CEO. It's a powerful position to be in; to recognize that the decisions we make today matter today. No one here has the belief that "whoever is sitting in this chair 10 years from now can deal with it." We own our work and take pride in our success as a company.

*VAI: What lies ahead for Lionsgate in the future?*

**CG:** If you look over Lionsgate's movements for the past four years you can see our pursuit to expand our business. Whether it's self-distribution in the U.K. and Australia, investing in Web portals like Break.com, acquiring an incredibly successful syndication business in Debmar/Mercury, acquiring Mandate Films, or our recent announcement of the launch of a new pay-TV channel in conjunction with MGM, Viacom and Paramount, Lionsgate is poised for further diversification and growth. ●

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## Formats

(Continued from Cover)

every part of that spinning globe. Formats, it seems, are the new black.

But can all formats be made? And if not, what are the likely causes of a failure to get past the starting post? And, were there any in the past that failed for reasons which would now not bar their success? *VideoAge* decided to find out.

In the view of Rob Clark, senior executive vice president, Worldwide Entertainment, Entertainment and Production at the U.K.'s FremantleMedia Enterprises, "What can or cannot be done with a format very much depends on what that format is." Whereas for Michel Rodrigue, CEO of Canada's Distraction Formats, "In a sense all formats are doable, because if an idea is not doable then it really isn't a format. After all, a significant part of formats' attraction is that they work! But," he conceded, "If an idea that is otherwise a great format idea is going to fail, it will almost certainly be because of the cost."

This is a view very much shared by Jennifer Harrington, head of Formats and Entertainment at U.K.-based Granada Television International. Cost, believes Harrington, "is the most obvious inhibitor to a format's roll-out." By way of illustration, Harrington cited the Granada format, *I'm a Celebrity, Get Me Out of Here*. Although successful in the U.K., where it is now in its eighth season, it has not, she revealed, "been massively successful internationally, purely because it is such

an expensive show to make. The cost of making it effectively confines the show to major markets and even then territories such as Germany trim some of the more expensive games such as jumping out of helicopters, despite the format's runaway success on RTL. Although," said Harrington, "we are looking at the possibility of 'packaging' markets. For instance, we have just signed a deal with Zodiak for a pan-Scandinavian version."

In fact, that version, which will be shot in Mexico, makes the show possible by using a "carousel" production in which the various local versions share a common set and key production equipment. This will be handled by Zodiak Line Productions, a new entity just launched at MIP-TV, and, said head of Formats and Acquisitions, Sarah Coursey, "Zodiak Line Productions will go beyond Scandinavia and offer this means of producing ambitious shows at a price that conforms to individual markets, to Zodiak Group companies, producers and other broadcasters worldwide."

To explain the importance of the cost factor in a format's international rollout, Harrington highlighted the success of Granada's *Come Dine With Me*. "When I first saw the show," she recalled, "I was bowled over by it, in part because it had received no hype at all, and I hadn't heard of it. But it has gone on to rack up sales in numerous territories including the U.S., France and Germany, where it has run to over 500 episodes on Vox and has even spawned a spin-off. Which," she concluded, "illustrates that a format can be very successful without necessarily being large, expensive and headline-grabbing."

Harrington's earlier illustration of the difficulty of scaling back the production of *I'm a Celebrity, Get Me Out of Here*, is echoed by Distraction's Rodrigue, who recalled his experience with an



El Factor, Colombia's version of The X Factor

Italian format, *Il Protagonista*. "We picked up *Il Protagonista* from Magnolia, which had placed it with [TV network] Italia Uno. It was a great idea involving major stunts, such as convincing some guy that his girlfriend had been kidnapped. But," said Rodrigue, "it was too difficult and too costly to do, and there was no realistic way of scaling it back."

Indeed Rodrigue believes that, "one of the major advantages game show formats have over reality is that they are almost always studio-based and the real cost is just in the prize, and there is not ever a problem in scaling that back!"

However, there was at one time a problem in scaling that element up. Rob Clark of FremantleMedia recalled that, "in the past, there would have been no way *Who Wants To Be a Millionaire* could have played in the U.K. as, until the late '90s, there was a cap of £20,000 (U.S.\$40,000) on the amount of money that could be offered as a prize." Nor is that the only hit format that would not have made it to the screen in times past. "Shows such as *Idol* and [the similar] *X-Factor*," continued Clark, "could not have been made, because camera technology and lighting rigs were simply not up to it. And," he went on, "*Big Brother* is another format that would not have been possible because it demands a channel that can stream, and even then, before the arrival of editing system Avid, a daily strip like this would have been impossible to edit. In the past, the rule was you shot as little as possible and used it wisely; now, you can shoot as much as you like and the use made of it is not always that wise."

Technology was also the cause of the demise of Distraction format *All Against One*. This format has one player based in a studio playing against the TV audience, who enter their responses via computer. "When it was first

launched," recalled Rodrigue, "the system simply couldn't handle the volume of computer traffic generated and it crashed. Now, however, the technology exists to handle that level of traffic and we are, in fact, relaunching it with TVP Poland."

And while technology appears to offer new opportunities to develop formats, for instance through the use of UGC (user generated content) from mobile phones, such as what website [www.quik.com](http://www.quik.com) is already doing, there is a range of problems with this idea. For a start, there is the technical issue of sound and picture quality. This, for now at least, is a major issue and would be difficult to deal with. But it is not the only issue. Even if the originators of the material are happy to put the material into the public domain, this does not mean that they are entitled to put it into the public domain. Anyone appearing in such footage would have to give their permission, which explains all the family members and pets on clip shows such as *You've Been Framed*. And any background music would also have to be cleared.

Problems such as these aside, both Rodrigue and Clark were pretty unanimous in what they look for in a format. "For a format to really stand out," suggested Rodrigue, "it has to be clean, simple and easy; everyone has to get it the first time. It also has to be fresh, and that's tough. Ideas that are simple, fresh, clean and that work, are not that easy to come up with."

On the other hand, formats are a genre that are subject, more than anything else, to "push the envelope" syndrome, and, if potentially popular, one suspects that neither money, technology nor legal matters could stop one from being made. **BJ** ●



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# Promax and Licensing: So Unhappy Together

BY LEAH HOCHBAUM ROSNER

**A**s for the past several years, this June, two New York television-related events will, once again, capture the attention of executives in the licensing, programming, marketing and promotions worlds. First comes the 28th annual Licensing International Expo, a three-day conference for merchandising rights holders that will be held June 10-12. Then, after just enough time to dry clean your best suit, on June 17, comes the 53rd edition of Promax/BDA, which touts itself as the world's largest marketing conference. Since they're both held in New York City and both are TV-related, it seems natural that Licensing and Promax would attract a good portion of the same audience — but in reality they draw mostly different crowds (despite the fact that many trade publications will hit both events and some program distribution people will be peeking into both shows). Either way, the dollar's plummeting value ensures that each of these events will draw a hefty contingent of foreigners. In effect, the dollar weakness is compensating for the shows' weaknesses. For Promax, the crisis started during the chairmanship of Londoner Glynn Brailsford around the year 2000, and for the Licensing Show, with the various changes implemented by Advanstar Global Licensing Group, the show organizer on behalf of the International Licensing Industry Merchandisers' Association (LIMA).

"Europeans, especially, have a lot of spending power now," said Steven Ekstract, group publisher for *License!* *Global Magazine*, mentioning that BBC Worldwide and Hit Entertainment are just a couple of the many Europe-based firms that will be exhibiting at the Expo. "Europeans love going to New York to shop, anyway," he said with a laugh. "This event gives them the perfect excuse to come here."

Licensing International Expo, which will be held in the hard-to-reach Jacob K. Javits Convention Center, features 600 exhibitors, representing more than 6,000 properties for consumer products in categories including corporate brands, sports, publishing, lifestyle, and of course, entertainment. Reps from Hollywood studios, publishing giants and designers will be on hand to introduce their products to the 25,000 attendees from 82 countries that'll be present at the Expo.



Licensing's Steven Ekstract

Ekstract believes that, "From an entertainment licensing point of view, Disney is on fire right now," he said, noting the soaring popularity of such properties as *Hannah Montana* and *High School Musical* as well as good advanced buzz for *WALL-E*, an animated film about a lonely robot due out later this year, and *Toy Story 3*, which is slated for release in 2010.

"Disney tends to avoid over-licensing movie properties," said Ekstract, noting that the Mouse House often adopts a wait-and-see approach to see how films perform before doing the licensing. "With *Cars*, for example, they waited to see how it would fare," said Ekstract. "It turned out to be a really big hit, and the licensing, in turn, performed really well."

Another entertainment powerhouse that should receive ample attention, according to Ekstract, is Warner Bros., which is dusting off its *Looney Tunes* series. "It's a classic property," said Ekstract, mentioning that with children's series, older shows are evergreen since there's always a new audience. "Classic properties always do well from a licensing perspective."

Ekstract also expects big licensing things from *Yo Gabba Gabba!*, a series from San Francisco, California-based Wild Brain that airs on Nickelodeon in the U.S. The show, which has been described as a bizarrely appealing mixture of club music and edgy animation, has become a big hit. "It came out of nowhere to become a ratings juggernaut," he said. "It's getting great buzz in the licensing world." *Bella Sara*, a hot new property for girls from Granada Ventures, should also

generate news.

In addition to doing business, Expo attendees will be able to attend a slew of licensing-related conferences. Sessions include "Licensing Valuation & Royalty Rate Trends," "Case Studies of Successful Licensing Programs," "Basic Training for First Time Licensees" and "How to Maximize Your Brand Presence and Penetrate the Potential Chinese Market via Hong Kong."

Asked whether he believes that the Licensing Expo, which directly precedes Promax, will cross-pollinate, Ekstract responded that, "Promax is for promotions guys who create on-air promos and Licensing is for licensees and retailers."

Jonathan Block-Verk, president of Promax/BDA, which will be held June 17-19 at the Hilton New York Hotel, concurred: "There really isn't an overlapping clientele with Licensing," he said.

Regardless, the devaluation of the dollar, which is bringing a global audience to Licensing, should also bring in a much-needed international constituency to Promax. And another result of the U.S. recession is that Block-Verk and company have decided to change things up a little this year. "We're really reaching out to local [U.S. and foreign radio and TV] stations and creating incentives for them to come," he said. "We're tailoring a lot of the content for them." In the past, the presence of local radio and TV outlets harnessed Promax's strength.

In fact, a number of sessions are specifically geared towards increasing local stations' bottom lines. "Breaking the News" will give local stations advice on how to immediately increase revenues. "One State, Two State, Red State, Blue State: New Approaches to Election Promotion" will introduce election-coverage marketing strategies since the U.S. presidential election will be held this year. And "The DTV Transition Symposium: Ratings, Revenues and Repercussions of the Digital Television Switchover" is aimed at the thousands of local stations that will be most impacted by the impending DTV switchover. Another thing Block-Verk hopes will boost Promax's profile in this recession era, is that the NBC, ABC and CBS TV networks are holding their affiliate meetings in conjunction with Promax. In the past, this particular activity not only brought energy to Promax, but



Promax's Jonathan Block-Verk

added prestige.

Last year's coup was a keynote speech delivered by former president Bill Clinton. This year's speechmakers are a shade less high profile. "Clinton was a big get," said Block-Verk, "but this year, we're focusing on attendees and their fundamental business concerns."

Despite this, there will be a few familiar faces among the attendees at Promax. Civil rights leader Reverend Jesse Jackson will be on hand to discuss the blurred line between news and entertainment and the impact that has on global culture. James Lipton of Bravo's *Inside the Actors Studio* will host "Inside the Design Studio," conducting interviews with some of the world's most accomplished branding and design artists. Michael Klein, president of Hustler TV, will participate in a panel discussion entitled "Q&A on T&A: Insights into Marketing Adult Entertainment," which will reveal the ins and outs of marketing an industry that generates over \$1 billion a year in subscription and on-demand revenue. And Vince McMahon from the WWE will receive a Lifetime Achievement Award recognizing the wrestling impresario's contribution to the global TV industry, as well as his prowess in marketing the pseudo-sport.

Last year's Promax/BDA event drew over 3,500 attendees from around the globe, including more than 700 local station executives from over 150 TV markets in the U.S. Block-Verk expects similar numbers this year. "We want our attendees to walk away with fresh new ideas that will immediately build their bottom line and generate new revenues," he said. "We want them to be informed and inspired."

However, despite all the best efforts, the basic structural problems of both organizations remain. Many execs believe that Licensing should seek another firm to structure its event — one more attuned to the show-business nature of the industry, such as ReedMidem, perhaps. And Promax is said to be in need of a more high-profile management that's active in all aspects of the U.S. and international entertainment business, specifically with a presence at the major international TV trade shows. ●

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# Conferences & Events News

## HOTEL CANCELLATION PENALTIES

In the convention trade, hotel cancellation penalties are dumped into an entry called "ancillary spending." But, in companies' wallets, they're known as "ouch!" In order to monetize everything that moves or stands still, hoteliers have quietly increased room cancellation fees for block reservations. In some cases, these can reach \$10,000 for a 170-room contract. In the view of some planners, this fee should be reduced proportionally to "other" ancillary spending, such as restaurants, lounges and spas. This little known aspect of the hotel business surfaced during the Hollywood writers' strike, when there was the possibility that the L.A. Screenings might be postponed.

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[www.banff2008.com](http://www.banff2008.com)

## MONTE CARLO TV FESTIVAL

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FAX: (514) 848-3886

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## VENICE FILM FESTIVAL

**AUGUST 27-SEPTEMBER 6**

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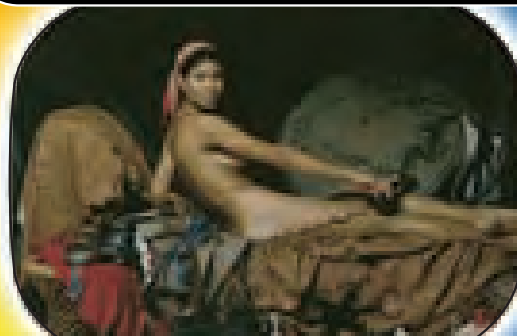
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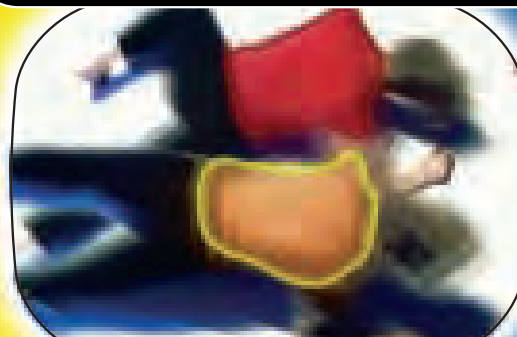
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**SOULS ON THE RUN**  
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**WOMEN PORTRAYING ART**  
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**CROMOSOMICS**  
(VIDEO DANCE) 15'



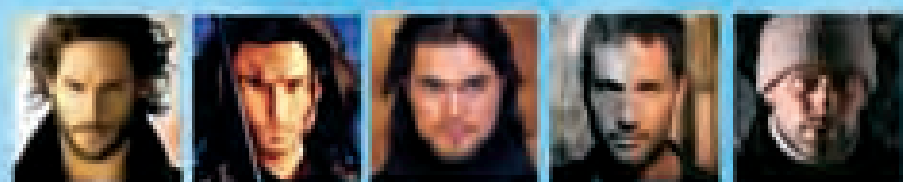
**TWINS - OUTSIDE THE LINE**  
(DOCUMENTARY) 30'

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# Good stories have no frontiers

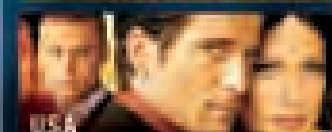
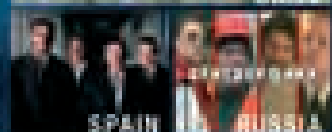
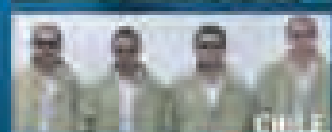
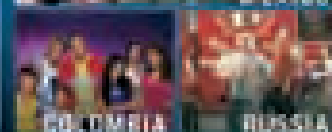
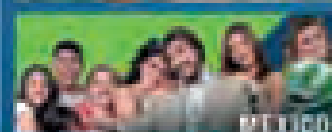
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# My Two Cents

Let's review the prerogatives of today's marketing executive: Go to work for the post office, volunteer for active duty in Iraq, or stay put with the same company with the task of managing more trade shows with less money. There's no doubt that trade shows are increasing in number, but not because they are multiplying — indeed some have been closed down — but simply because the market is becoming more fragmented and one needs to cover all grounds: Film and TV rights, Internet rights, licensing, etc. Plus, there are markets that focus on Latin America, Eastern and Central Europe, the new TV season... And, of course, there are the all-encompassing markets such as MIP-TV and MIPCOM.

Another reason that trade shows are becoming important is that traveling is no longer fun. Instead of being constantly on the road as we used to do prior to 9/11, nowadays, it is cheaper, less burdensome and more effective to meet clients and content providers at regular intervals on the yearly calendar.

Unfortunately, as sales staffs rejoice, marketing execs are proportionally dismayed: "How is it possible to add yet another market to my budget, without increasing it? Plus I have to be grateful if they don't cut it!" And this is without taking into consideration that costs to attend the traditional trade shows increase every year, be it because of the exchange rate, inflation or one thing or another.

Since the cheapest and fastest way of getting things done right in the marketing division is to do them oneself, these execs end up having no life. We've reached a point where someone putting in just 12 hours of work a day risks being accused of working only half a day!

Try to explain that you have a family and would like to see your kids for a few minutes, and one will surely get the question: "What are ya goin' to do with the rest of the day after that?"

At trade shows, I've seen marketing execs get calls on their cellars from associates who cannot figure out how to make overseas calls from their hotel rooms. And what about the crying calls from co-workers who cannot get a taxi? This is without taking into consideration all the missed deadlines because people above cannot make up their minds.

We in the publishing world tend to value and appreciate the work of marketing execs. Personally I'd like to see more of them at trade shows because, more than anyone else, marketing people can save their companies lots of money. They know how to position a product, how to evaluate the effectiveness of individual trade journals and how to leverage a show's strengths.

As a service to promo execs, I'd like to suggest a way to better allocate marketing budget money on the basis of the Audience

Interest Factor (AIF) obtained at each market. AIF is the percent of a trade show's attendees who have shown an interest in the company's product. By knowing AIF one can more accurately predict their exhibit-marketing results at a show. AIF was created by Dick Swandby, the now-retired founder of Red Bank, New Jersey-based Exhibit Surveys, Inc., a research firm specializing in trade show data. According to Ian Sequeira, executive vp at Exhibit Surveys, the average AIF rule of thumb for an exhibitor with one type of product is 16 percent, meaning that at a show such as MIP-TV with its 13,000 plus attendees, some 2,000 people have an interest in the exhibitor's product. Which, in our case, represents about 52 percent of the people listed by MIP-TV organizers as buyers. This factor, however, increases for companies with multiple products, like a studio, which could have an AIF of 50 percent.

Swandby also developed the "density" formula to determine the average number of attendees per 100 square feet (9.29 sq m) of exhibit space, which in effect determines floor traffic. A show with less than a 3.0 density factor has cause for concern. Exhibit



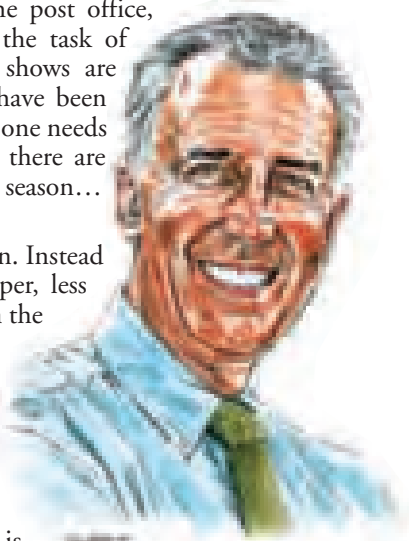
Surveys' Sequeira walked me through the complexity of calculating the density factor for MIP, which involves exhibition area (20,974 sq m), daily and cumulative hours of exhibition time (nine and 44 hours, respectively) and total number of participants (13,000). According to his calculations, MIP's density factor is 1.2, which is not too great but on par with larger shows such as NAB in Las Vegas.

In this case, because MIP has a high AIF level, a low-density factor could be due to the various seminars that take participants off the floor and to the conference rooms.

The presence of marketing people at TV markets is important because some trade shows are ad-driven — meaning they require heavy trade advertising and promotion — with little market costs (such as the L.A. Screenings and DISCOP) and others are stand-driven like MIP and MIPCOM. However, according to a study by Exhibit Surveys, only 27 percent of trade show attendees remember the booth, while 54.8 percent remember the company name, which indicates that it is not savvy to spend lots of money on the booth and neglect advertising in order to save two to three percent of that particular trade show's total budget.

Finally, the presence of marketing people is now more important because there are so many new people coming out of the woods. This is something difficult to explain to the old timers who are used to the usual faces that made up our industry when it was simple. But now it takes an IBM mainframe computer just to keep track of Internet-rights buyers. Plus, just when one has developed a good database of potential clients, these leave the companies, never to be found again.

Implementing all new strategies and service tools to save money and to make trade shows more effective and efficient for their companies is the job of marketing execs, especially now that trade shows are becoming more important than ever. Let's not lose sight of this.



Dom Serafini

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